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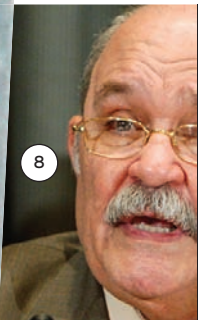
EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Lucy Dalglish, the director of the Reporters Committee for Freedom of the Press, is about as much of a national leader on open-government and free-speech issues as we have in this country. She's been watching (and fighting) the battle against government secrecy for more than a quarter century as a reporter in St. Paul, a media lawyer, and since 2000 the head of RCFP. So when she sounds an alarm, it's worth listening.

And at the annual conference of the Association of Alternative Newsweeklies, she warned that the decline of daily newspapers — something those of us in the alt-media often treat as a spectator sport, jeering at the losers who for years couldn't figure out how to print news people wanted to read — is going to have a serious impact on open government.

The thing is, conservative, weak, and lame as so many dailies were, they have been the ones funding almost all of the major freedom-of-information lawsuits and organizations. The case law that protects the news media (including bloggers) from nuisance libel suits? That came from *The New York Times*.
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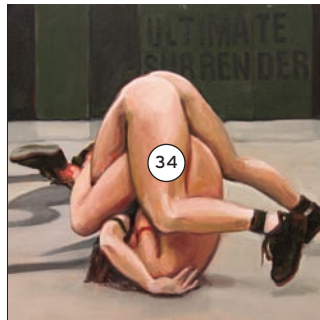
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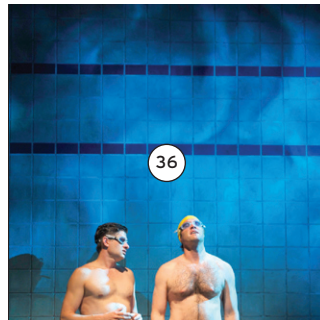
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7.1.09

EDITOR'S NOTES

CONT>>

The law preventing the government from using prior restraint to block the publication of material it thinks might damage national security? *The New York Times*. The most important open-government cases in the nation? Mostly filed by medium-sized dailies like *The Press Enterprise* in Riverside.

I'm not here — lord knows, I'm not here — defending the likes of Knight-Ridder and Copley and Scripps-Howard, which are mostly very conservative newspaper chains that have decimated news coverage, kowtowed to the powerful, and screwed up a lot of communities. But Dalglish has a point: as the old guard in the media spirals into decline, who's going to take up the free-speech and open-government banner — and by that I mean, who's going to put up the tens or hundreds of thousands of dollars it takes to file and defend these key lawsuits and keep these organizations alive?

"It isn't," Dalglish said, "going to be Google."

The *Chronicle* ran a story June 29th talking about the growing discussion of the need to reform Proposition 13. It was mostly a political piece, looking at the popularity of the measure and the complications of trying to change a law that has pretty much defined public finance in California for 30 years.

Robert Cruickshank at Calitics.com brought up something in response to the *Chron* story that hadn't really occurred to me:

"Since 1978," he wrote, "California has experienced two massive housing bubbles. The 1980s bubble, which seemed large at the time, was primarily focused on California and caused widespread unaffordability before the 1989 crash. The 2000s bubble was a nationwide phenomenon, but Prop. 13 played a role by removing a brake on housing inflation. If homeowners saw tax assessments rise in relation to their values, instead of being largely fixed at the rate at the time of purchase, it seems unlikely we would have had the enormous and destructive boom and bust in the housing market we witnessed."

So Prop. 13 causes high housing prices. Probably high rents, too. Worth thinking about. **SFBG**

THIS MODERN WORLD

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BETTER LUCK **NEXT** TIME--IN **ANOTHER** TWENTY YEARS OR SO!

by TOM TOMORROW

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Harris, Newsom duck on immigration

EDITORIAL So let's get this straight.

Kamala Harris, the San Francisco district attorney, has set up a laudable program called Back on Track that offers counseling and job training for first-time drug offenders who otherwise would be clogging up the local jail.

A handful of the people who went into the program were undocumented immigrants. Some completed the program successfully and were allowed to graduate.

This is a problem?

Apparently so — because between them the *Los Angeles Times*, *San Francisco Chronicle* and *San Francisco Examiner* have devoted at least five major stories, one horrible column and at least one editorial to exposing the fact that some people who otherwise would have been jailed and deported for minor nonviolent crimes have been allowed to stay in the country, with new skills that might help them find jobs that don't involve selling drugs on the street.

And Harris, who is running for state attorney general, is scrambling to cover herself, announcing that

undocumented immigrants will no longer be allowed to go through the program. In other words, to get rehabilitation instead of jail time in San Francisco, you now have to submit proof of citizenship.

There's a whole lot wrong with this picture. The critics attacking Harris claim that undocumented immigrants don't deserve job training since they can't work in this country legally anyway. That's just silly — tens of thousands of immigrants who lack legal documentation are working in San Francisco right now, and tens of thousands will continue to work in San Francisco. And they're generally a productive part of the economy and community. These immigrants already face barriers to attending college. The only thing that denying first-offenders job training does is increase the chance they will return to crime.

Yes, the *L.A. Times* was able to find one person enrolled in the program who went out and committed robbery and assault. He was the only one of seven undocumented people in the program who had legal problems

while attending. The others were allowed to graduate, had their criminal records erased, and, given the overall results of the program, were far less likely than people who had served jail time to re-offend.

Unfortunately, the daily newspaper stories are just the latest attack on San Francisco's Sanctuary City policy, which is supposed to bar local law enforcement from turning people over to federal immigration authorities. Mayor Gavin Newsom has backed away from the sanctuary policy — and now Harris is backing away, too.

The district attorney says that allowing undocumented immigrants into her program was a mistake, and that it's been "fixed." That's the wrong approach. Prisons and county jails in California are jammed beyond capacity. The cost of incarcerating all those people is staggering and helping to bankrupt the state. And the threat of deportation has created a climate of terror and desperation in immigrant communities, where families are being ripped apart and lives shattered by overzealous federal agents.

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The massage parlor mistake

By Rachel West

OPINION Taking advantage of the recent turmoil over the huge city budget cuts, Mayor Gavin Newsom and Sup. Carmen Chu, have pushed though malicious legislation imposing criminal charges and restrictions on massage parlors. Many are outraged that this costly legislation was prioritized — we want to know why it was, and how much it will cost to implement. Lawyers are questioning its legality.

Under the guise of concern for women's safety, Chu and Newsom falsely claimed that the law would stop sex trafficking. We've heard these lies before. Politicians who want to increase the criminalization of sex workers confuse prostitution, which is consensual sex for money, with trafficking, which is forced and coerced labor, sexual or otherwise. The reality is that most parlor employees work consensually and often collectively, without force or coercion. In Rhode Island, where indoor prostitution is legal, similar legislative maneuvers are in the works, also using the pretext of trafficking to make criminals of women working indoors.

Chu and Newsom claim they are targeting parlor owners, but by pushing the industry further underground, their legislation makes workers, many of whom are immigrant women, more vulnerable to violence and exploitation. Workers will suffer most from the increased raids, arrests, and criminalization. Fearing arrest and/or deportation will mean fewer women will report rape or other violence and exploitation when they occur.

What is the real political agenda here? Chu and Newsom have said that the proposals "could make it easier to close the 50 or so city-licensed parlors suspected of selling sex." If and where sex is being sold, parlor closures would force women onto the streets — where it is 10 times more dangerous to work. Those who are arrested are likely to end up in prison — to the devastation of their children — or deported. What good reason is there to

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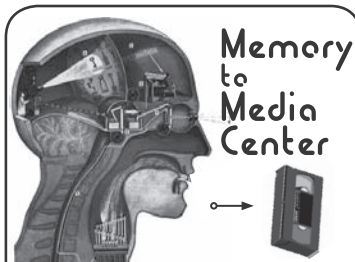
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IMMIGRATION

CONT>>

And the weak responses by San Francisco city officials are just empowering the radical nativists, who want to blame all of society's problems on immigrants.

Harris did nothing wrong and has no need to apologize or change her program. Job training as an alternative to jail is good public policy — for citizens and noncitizens. She and Mayor Newsom ought to be defending the Sanctuary City laws instead of running away from them. If this is what it takes to seek statewide office, the mayor and district attorney would better serve their constituents by staying at home. **SFBG**

MESSAGE PARLOR

CONT>>

endanger women's safety and break up families this way, especially during hard economic times?

San Franciscans question why, when most trafficking cases occur in the agricultural, construction, clothing, and domestic industries, anti-trafficking measures target immigrant sex workers working of their own free will. We suspect racist gentrification policies are behind this legislation. Developers will be allowed to seize land in the Tenderloin and downtown areas if massage parlors are forced to close. This deceitful, profiteering law imposes huge fines, criminal charges, and has a punitive clause making the parlors pay for unspecified enforcement charges against them.

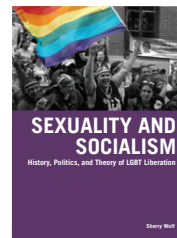
Considering that not long ago, police were exposed for taking thousands of dollars from massage parlor workers, involving them in the licensing process creates fertile ground for increased corruption.

What is wrong with selling or buying sex if both parties consent? After all, 42 percent of San Franciscans voted last November for Proposition K, which would have decriminalized sex work, despite a campaign of fear mongering and misinformation by the mayor and district attorney. New Zealand successfully decriminalized prostitution six years ago to "promote occupational health and safety" and "protect from exploitation." There has been no increase in prostitution, pimps, or traffickers, and women are more able to report violence and insist on their rights. It's time for San Francisco to do the right thing and stop criminalizing sex workers.

Rachel West works with the U.S. PROstitutes Collective.

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Sherry Wolf

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The nativists are restless

Chronicle stories and controversial award trigger a new round of anti-immigrant anger

By Steven T. Jones
and Sarah Phelan
news@sfbg.com

The comments sections of the *Guardian's* Politics blog and the *San Francisco Chronicle's* SFGate Web site have been lit up over the past week with angry (and sometimes overtly racist) denunciations of Latino immigrants, triggered by the latest *Chronicle* stories challenging San Francisco's Sanctuary City policies and by *Guardian* revelations that *Chronicle* writer Jaxon Van Derbeke accepted an award and substantial cash payment from a controversial nativist group.

While Van Derbeke, two *Chronicle* editors interviewed by the *Guardian*, and other critics of San Francisco's longstanding policy of not notifying federal authorities about the arrests of undocumented immigrants have denied trying to stir up nativist furor, the tone and content of many of these comments seems to indicate they've done exactly that.

The saga began June 19 when we published "Chronicle accepts award and cash from anti-immigrant group" on our Politics blog. The story began: "San Francisco Chronicle reporter Jaxon Van Derbeke recently accepted an award and cash prize (he refuses to say how much) from the Center for Immigration Studies — which a Southern Poverty Law Center report in February 2009 criticized for its overtly racist roots and extreme anti-

immigrant agenda — for his controversial articles on San Francisco's Sanctuary City policies.

"CIS paid for Van Derbeke to accept the award at the National Press Club and conservative *Chronicle* columnist Debra Saunders to introduce him earlier this month, an appearance they used to make derogatory comments about San Francisco, its values, and local immigrant rights activists, while saying little to rebuke the group for stirring up hateful nativist furor around what has become perhaps the country's most divisive issue."

Van Derbeke would only address the issue by e-mail, sending us two terse replies to our inquiry and refusing to answer most of our questions, including much how cash he received for a prize that we discovered paid \$1,000 in 2001 (the complete e-mail exchange is included in our post).

"No one should mistake their decision to endorse my work for my endorsement of theirs," was Van Derbeke's most substantive comment, although he refused to offer an opinion on CIS or the SPLC report, which he didn't read until after accepting the award. "I haven't drawn any conclusions about it."

CIS executive director Mark Krikorian, author of *The New Case Against Immigration, Both Legal and Illegal* (2008, Sentinel), responded to our inquiries with an e-mail blaming the "jihad against dissent from the

elite consensus for open borders" and referring to a column he wrote for National Review Online criticizing SPLC's fundraising.

But in the past, Krikorian has called for the federal government to cut off funding to San Francisco and even prosecute local elected officials, writing in his CIS blog, "Local neutrality on immigration is no longer possible. Every jurisdiction in the country has a choice to make: Either buttress federal efforts at immigration control or subvert them. San Francisco has chosen the second option. It should now learn the consequences."

We did phone interviews with Van Derbeke's editors, Managing Editor Steve Proctor and Assistant Managing Editor Ken Conner, who both defended the stories and the decision to accept the award. Neither would reveal how much cash was involved, and neither would admit that it represented validating a group that recently has been vying for mainstream legitimacy.

"All issues have proponents and opponents," Proctor told us, equating the award to those given for education and legal affairs reporting and denying that the immigration issue is more divisive and controversial. "At the end of the day, it isn't about this group but about Jaxon's stories," Conner told us.

Those stories continued in high-profile fashion a few days later as Van Derbeke essentially rewrote a



San Francisco Chronicle reporter Jaxon Van Derbeke (left) received an award and cash prize from Center for Immigration Studies Executive Director Mark Krikorian in early June.

June 21 *Los Angeles Times* scoop about how San Francisco District Attorney Kamala Harris allowed a half-dozen undocumented immigrants to enroll in a rehabilitation program rather than turning them over to the feds. The details became front-page lead news stories in the *Chronicle* on June 22 and 23.

Local immigrant rights activists criticized the *Chronicle* stories and the paper's decision to accept the CIS award and money.

"When I read these kind of stories that lead us down a dark path and play on people's fears and paint immigrants with a broad brush — as a threat, as criminals, as dangerous to the community — I do think that there are anti-immigrant nativist centers egging on reporters like Jaxon down this dark path by giving him cash awards," Phil Hwang, a staff

attorney for the Lawyers Committee for Civil Rights, told us. "It's part of the strategy these anti-immigrant groups are employing. It's why they created this award. And if you look at who founded CIS and their vision, it's clear that they believe America is under threat from non-white immigrants."

Angela Chan of the Asian Law Caucus, whom Van Derbeke mentioned by name in his CIS award speech, said she is worried this latest round would weaken Harris' support for Sanctuary City policies. That's what happened to Mayor Gavin Newsom last fall, when Van Derbeke wrote the stories CIS honored.

"I'd hate to see another series of anti-immigrant scapegoating being used to make hasty policy decisions

CONTINUES ON PAGE 10 »



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"I'd hate to see another series of anti-immigrant scapegoating being used to make hasty policy decisions that violate the rights of immigrants."

Angela Chan

ALERTS

By Paula Connelly
alerts@sfbg.com

THURSDAY, JULY 2

Socialism Conference 2009
Gather with activists from around the world to take part in discussions on ending racism, achieving equal rights, speaking truth to power, and more.
Thursday 7-9 p.m.;
Fri.-Sat. 9:30 a.m.-9 p.m.;
Sunday 9:30 a.m.-3 p.m.
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www.socialismconference.org

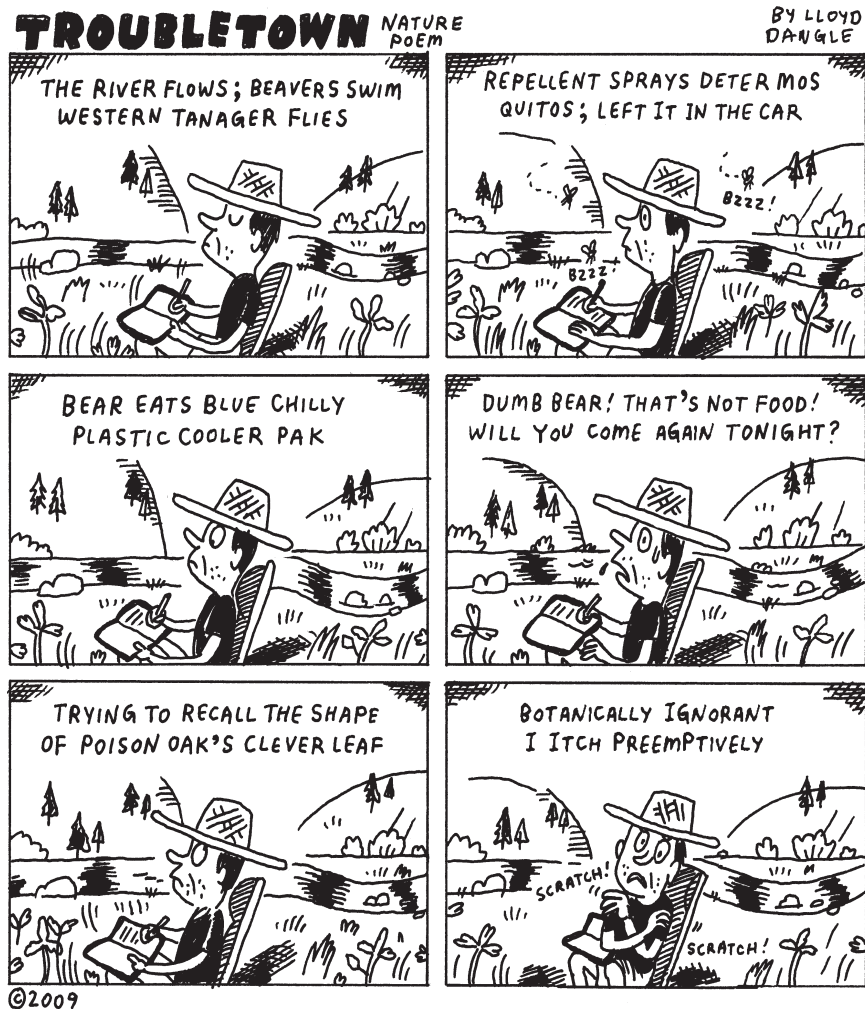
Viva Cuba: film and discussion
Commemorating the Cuban Revolution, director Juan Carlos Cremata's film tells the story of a young girl who runs away from her mother because she doesn't want to leave Cuba. Spanish with English subtitles.
7:30 p.m., \$6 donation
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(415) 821-6545

FRIDAY, JULY 3

Critical Mass in Oakland
Join the community bike ride that seeks to display, promote, and celebrate healthy human-scale transportation. Meet in front of the BART Station entry at Frank Ogawa Plaza. The tour ends at the First Friday Art Murmur community street party. Held the first Friday of every month.
5:45 p.m., free
14th and Broadway BART Station

Frederick Douglass Day
UpSurge! presents Fredrick Douglass Youth Ensemble actor and director Michael Lange reading excerpts from Fredrick Douglass's historic speech, "What Is the Fourth of July to the Slave?" along with a poetry reading from Cesar A. Cruz and more.
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cessfully form unions and make changes despite the resistance of the bosses, media, politicians, and government. Educational video and speakers, including Harvey Schwartz, Ralph Schoenman, and Brad Weidemier.
9 a.m.-4 p.m., free
Marine Firemen's Hall
240 2nd St., SF
www.sfgeneralstrike.org

SATURDAY, JULY 4

Rev your anticonsumerist sentiments
Before heading to this year's fireworks, join *Adbusters* contributing

editor Micah White to discuss the future of the anticorporate movement in America and spend time reflecting on the real origins of the American Revolution.
6 p.m., free
Long Haul Infoshop
3124 Shattuck, Berk.
WWW.ADBUSTERS.ORG

SUNDAY, JULY 5

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ecologycenter.org **SFBG**

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Politics

Bike plan moves forward, Newsom's numbers suck. Plus: who took our van?



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Noise

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... I've come out as a chubby chasing feeder twink this year. As a skinny guy, I love watching men, supple, gorgeous eat. If I can run a credit card through the fat fold on your side, I'm in heaven!

— from “Designer drugs: HomoChic unleashes piggy poppers” by Juliette Tang, posted on our Sex SF blog

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Announcing that Professor Antal E. Fekete, known worldwide as the foremost monetary scientist, will conduct investment seminars at the Chancellor Hotel on Union Square in San Francisco on July 25, August 1 and August 8. Along with Mr. Sandeep Jaitly of Soditic, LLP, London, UK, he will present a gold accumulation/investment plan which provides a return in gold.

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Father Miguel's homily

U.N. General Assembly president urges rich countries to better address the economic crisis

By Nick Buxton
news@sfbg.com

Editor's Note: Nick Buxton covered the June 24-26 United Nations Conference on the World Financial and Economic Crisis and Its Impact on Development for the Guardian.

Shuffling into the room, Miguel d'Escoto Brockmann, informally known as Father Miguel, is every bit the avuncular priest — squinting through his glasses, saying we all need to take Jesus' message of love more seriously. At 76, the U.S.-born naturalized Nicaraguan citizen doesn't look like a major threat to the established economic order. But as the elected president of the United Nations General Assembly, d'Escoto has touched a raw nerve among the world's most powerful nations.

Since late May, European Union and U.S. negotiators have accused him of putting the entire U.N.'s credibility at stake. In the May 24 *New York Times* article “At U.N., a Sandinista's Plan for Recovery,” reporter Neil MacFarquhar accused Father Miguel of “serious delusions of grandeur.” At the end of June, the criticisms reached a loud crescendo as the whole United Nations met for a summit on the global economic crisis.

Last September, d'Escoto was unanimously elected to the one-year presidency. Typically seen as a low-profile convener, d'Escoto, a former foreign minister for Nicaragua under the left-wing Sandinista government, soon showed his colors when he openly condemned U.S. “acts of aggression” in Iraq. When the finan-

cial meltdown occurred in October 2008, d'Escoto convened a high-level commission chaired by Nobel Prize winning economist Joseph Stiglitz and started to organize a U.N. conference on the global economic crisis.

He also started to deliver presentations, more like priestly homilies, that challenged the “pandemic selfishness and egotism” that led to the economic crisis and warned of ecological collapse and the need for a renewed veneration for “Mother Earth.”

Yet despite the rich nations' best attempts to isolate him politically, many of d'Escoto's reform proposals received support from the misnamed Group of 77 nations — which actually represents more than 130 developing nations. D'Escoto made clear his decision to side with the majority against a false unity with a powerful minority: “The U.N. is made up of 192 countries I criticize the rich countries, made up of about 25 countries, because they don't represent the majority but pretend they do.... We must ensure those countries most affected by the crisis have a voice in resolving the crisis.”

D'Escoto's role reflects the emergence of a more confident and powerful southern hemisphere, with nations like India and China presenting an economic challenge to traditional powers in the northern hemisphere and with Latin America posing a vocal political challenge through the likes of presidents Hugo Chavez of Venezuela and Rafael Correa of Ecuador.

Many point out that the United Nations charter (drawn up in San



Miguel d'Escoto Brockmann

UN PHOTO/ESKINDER DEBEBE

Francisco in 1945) gives the job of global economic coordination to the United Nations Economic and Social Council. Yet this job was usurped by the International Monetary Fund and the World Bank, which are largely controlled by the U.S. Treasury. The Obama administration's U.N. representative John Sammis' assertion at the recent U.N. Conference that it believes “any decisions on reform of the international financial institutions or the manner in which they conduct their business are the prerogative of their shareholders and their respective boards of governors” is clearly a blatant rear guard attack on d'Escoto's efforts to bring democratization to the global economic system.

Beyond the geopolitics, d'Escoto's probing challenge to the world's economic powers also gives voice to a breakdown of faith in the credos of free markets, unlimited economic growth, and living to consume. His homilies may occasionally be esoteric, but when d'Escoto proposes the creation of a Global Economic Council or speaks to the importance of values such as solidarity, compassion, and cooperation, they seem much more lucid than the U.S. determination to continue with “business as usual.” **SFBG**

Nativists CONT.,

that violate the rights of immigrants, tear apart families, and increase the state of terror in immigrant communities,” Chan told us.

Harris, who is running for state attorney general, defended her decision to let undocumented immigrants complete the Back on Track program after their presence was brought to her attention, but has since changed the policy to bar them from enrolling. “No innovative initiative will ever be created without some unanticipated flaws to be fixed along the way, but this must not stop us from tackling

tough problems with smart solutions,” she said in a prepared statement.

“These are tough economic times,” Hwang added. “People are very nervous about their jobs. And that is often when the [anti-immigrant] rhetoric ramps up.”

The *Chronicle* writer and editors and Krikorian stopped responding to *Guardian* inquiries. But the blogs were lit up with comments — hundreds of them from around the country at the bottom of Van Derbeken's latest stories — that had some disturbing themes, accusations, and suggestions. They indicate that the radical nativists are using this issue — and the *Chron*'s spin on it — to

promote a dangerous agenda.

Here's a small sampling:

- “Illegal aliens are like a plague.”
- “Kick out all Illegals, return the city to its rightful owners”
- “For God's sake, STOP pandering to the ILLEGAL ALIENS and get rid of them!”
- “Anyone caught crossing the border illegally should be shot as a spy.”
- “The border ought to be land mined.”
- “What is this sham that diversity is great? It is tearing this country apart.”

Such sentiments — which we usually counter on the *Guardian* blog — were met with silence by Van Derbeken. **SFBG**

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The mobility of space

Deconstructing the politics of parking

By Sarah Phelan
sarah@sfbg.com

Jason Henderson is standing on Patricia's Green in Hayes Valley, shielding his eyes from the midsummer sun, as he explains how this area, which once lay in the shadowy underbelly of the Central Freeway, was reclaimed as a pedestrian-friendly park.

"In 1989 the freeway went all the way to Turk Street," said Henderson, an assistant professor of geography at San Francisco State University, describing how the raised concrete roadbed, built in the 1950s, cut across this neighborhood and blocked the sky — until the Loma Prieta earthquake hit and damaged the final section so badly it had to be torn down.

That natural disaster triggered a public discussion about the use of the surrounding space, and a 15-year fight that culminated in 2005 in the dedication of the Green, which is part of the Octavia Boulevard Project. Neighbors and business owners pushed the city to convert a damaged freeway into a landscaped park.

That sort of change fascinates Henderson. "I am interested in how people move around cities, and how urban space is configured for movement," he said.

The young professor was raised in New Orleans and wrote his dissertation on transportation and land use debates in Atlanta — which, as Henderson notes, is "the poster child for sprawl but became a hotbed in the '90s of a national discourse about how we should grow, which became this very interesting debate about reurbanizing."

Henderson's research focuses on the politics of mobility. He decided to move to San Francisco in 2003 because he saw it as an opportunity to live in a city where a car is not necessary and to study the history of the city's freeway revolt, which began in the 1960s.

And while he is proud of this park, which was dedicated as Hayes Green then renamed for the late Patricia Walkup, a Hayes Valley resident who tirelessly advocated for the park until her death in 2006, Henderson thinks the local politics of parking have reached "a spatial stalemate."

"During the freeway revolt of the 1960s, San Francisco rejected the freeway but not the automobile," Henderson explained. "But even as San Francisco residents decided that they did not want big gashes of freeway through their waterfront, the Marina, and Golden Gate Park, the city continued to have laws that said every

housing unit was to have one parking space.

"So the city adopted a transit policy on paper, but didn't take space away from cars. And if you don't do anything, you're not solving the problem."

The problem in San Francisco is what he called the "essentializing of cars."

"A core idea within the parking debate is that there is a universal love affair with the automobile," Henderson explained. "But Obama is downsizing GM and Chrysler, and for the first time since 1960, vehicle miles traveled have started to go down. Until last year, the mantra was that Americans are going to drive. But then we found out that at \$4 a gallon, this country freaks out and changes."

Earlier this year, Henderson published a paper that analyzes the city's politics of parking through the lens of two ballot initiatives from the November 2007 San Francisco election.

"San Francisco's parking debate is not just about parking. It is a contest over how the city should be configured and organized, and for whom," Henderson wrote in his paper, titled "*The Spaces of Parking: Mapping the Politics of Mobility in San Francisco*."

His research led him to conclude that progressives, who want to make the city more bike- and public-transportation friendly, are pitted against the more conservative elements (he calls them neoconservatives), who want to increase space for parking and cars at all costs, with the moderate (or in his words, "neoliberal") factions tangled in between.

Part of Henderson's critique involves estimating the hidden costs of parking — and as it turns out, that can be done using Google and Craigslist. According to a San Francisco Municipal Transportation Agency 2008 fact sheet, there are an estimated 320,000 on-street parking spaces in San Francisco, including metered spaces, each consuming, on average, about 160 square feet.

According to a 2002 presentation by Jeffery Tumlin, a national transportation consultant, if the city rented these spaces for the lowball rate of \$1,000 a year, San Francisco would rake in \$320 million annually.

There would be no shortage of demand — market prices are way higher. Henderson's review of Craigslist unearthed folks who looking to rent parking spaces in San Francisco and willing to pay from \$100 to \$500 a month.

But SFMTA — which issues more than 89,000 residential parking permits annually and



Cars crowd both sides of Dolores Street. What's the appropriate price for parking?

GUARDIAN PHOTO BY BEN HOPFER

recently opted to cut Muni service and routes and increase fares on public transit rather than extend parking meter hours to balance its budget shortfall — decided to increase the cost of these parking permits, starting July 1, by only \$2, from \$72 to \$74 — per year. That's less than 10 percent of market value.

The resulting revenue will be dedicated to the cost of administering the program — not to offset the hidden costs of parking, which include carbon dioxide emissions, air pollution, congestion, and occupying valuable space.

Henderson is intrigued by the relationship between parking policy and a complex set of factors that include public health, obesity, and the cost of affordable housing. He notes that if a city's housing policy requires developers to provide a parking space for each housing unit, too often developers don't build that housing, or build it smaller, or build it as part of a luxury complex.

"The progressive response to this dilemma is to try to get government to eliminate the one parking-space-per-unit goal and cap the total amount of parking built. Meanwhile, the neocons, who believe government should be active in creating more parking, rail against more bus lanes," Henderson said.

As he notes, common to both groups is the desire for government to help them achieve their vision.

"Much as we see San Francisco as a progressive place, it's also peopled by neoliberals and very conservative folks — and progressive and neoliberals coalesce on the issue of 'smart growth.' And there are lot of progressives who have a car and say, 'I don't want to be car dependent; I'd like to do city share, but I'd feel stranded.' And those who say 'I always want to have my own car, but I only drive it once a month.'"

Conceding that "tweaking the system" will cost money, Henderson cites congestion pricing as an area where the various factions can find agreement.

"The important question is, what will the revenue be used for?" Henderson said, noting that some will argue that if you charge motorists to use roads, then the money should be used to improve the roads, which is what has happened with toll roads in Texas.

But in San Francisco, activists are pushing the opposite approach. "Whereas the sustainable transportation movement in San Francisco wants to use the revenue from congestion pricing to fix Muni and discourage driving," he continued.

In his paper on parking policy, Henderson details exactly how parking allocations push up the price of housing — and change the face of ongoing developments.

A typical off-road parking space takes up 350 square feet when room to move in and out is factored in — and that's comparable to many offices and living spaces in San Francisco. The parking alone costs \$50,000 to \$100,000 to develop — a cost that's passed on to the homebuyer.

But in most neighborhoods, developers can't avoid parking, because of planning laws. "This means that neighborhoods like the iconic North Beach simply could not be built today," Henderson wrote, noting how mandatory parking provisions mean that the lower floors of new buildings are likely to contain parking garages, not storefronts and cafes, and garage entrances take away street parking and limit where street trees can be planted.

"But at least contesting car space is on the table in San Francisco" Henderson said. "That makes it an intriguing bellwether for other places." **SFBG**

Shifting gears

Safer streets for cyclists cause growing pains for motorists

By Rebecca Bowe
rebeccab@sfbg.com

Bicyclists throughout the city cheered as the San Francisco Municipal Transportation Agency board unani-

mously approved 45 new bike-network improvement projects June 26, a move that was hailed as a major step forward for cyclist safety on city streets and a win for the environment.

In a historic decision, SFMTA

accepted the findings of an environmental impact review associated with the long-stalled San Francisco Bike Plan and green-lighted almost all of its near-term project proposals, a decision that could trigger the construction of 34 new miles of bike lanes throughout the city starting as early as August.

Plans also call for innovative improvements such as colored bike lanes, converting on-street parking spaces from cars to bikes, thousands of new bike racks, and an effort to ramp up education about safety for

bicyclists and motorists. Three years after a court injunction came down on bike-network improvements in the wake of a lawsuit for failing to conduct a full EIR, the board's vote was widely applauded as a pivotal moment for bicycling in San Francisco. Now that the EIR has been adopted, the process of lifting the injunction has been set in motion.

The vote followed more than three hours of testimony from avid San Francisco cyclists, who asked for more bike lanes and greater acces-

sibility for would-be bicyclists such as children and seniors. Fewer than 20 people turned out in opposition and most people on the thumbs-down side voiced their general support for enhanced bike lanes, but took issue with some flawed aspects of one of the projects.

For a comprehensive design that could ultimately remove more than 2,000 parking spaces from city streets to accommodate bicycle infrastructure, there was remarkably little discussion about the loss of parking.

Turning point

Parking is quietly becoming the year's big issue

By Steven T. Jones
news@sfbg.com

San Francisco has been a “transit-first” city since 1973, when the Board of Supervisors first adopted the policy of officially promoting public transit, pedestrians, and bicycles over the automobile. But the label has really been in name only — until this year.

Through an unusual confluence of policy initiatives that have been moving forward for several years, San Francisco is finally about to have a serious discussion about the automobile and its impacts. And parking policies are being used as the main tool to reduce traffic congestion, better set development impact fees, increase city revenue, and promote alternatives to the automobile.

“Our parking requirements need to be revised to support this [transit-first] policy by limiting parking supply — the single greatest incentive to drive — where transit and other modes are viable alternatives,” reads the city’s Better Neighborhoods Plan.

While the very notion of deliberately limiting parking will likely be met with howls of protest by many drivers — indeed, urban planners already acknowledge that it’s probably not politically feasible to make drivers pay for their full impacts — they also say it’s the only way to decrease the over-dependence on the automobile.

“Without limiting parking, people will choose an auto-oriented lifestyle and continue to drive. Traffic will continue to worsen, and we will never shift the balance in favor of ways of getting around that are more effective in moving people,” the plan continues.

Yet the push isn’t as dire for drivers as its stark language suggests, thanks to some innovative initiatives that could ironically make it even easier to park in some areas than it is now, in the process easing traffic congestion by eliminating the number of cars circling the block looking for parking spaces, which studies show can often account for up to one-third of the cars on the road.

DEMAND-BASED PARKING PRICES

The SF Park program is scheduled to begin later this summer in seven pilot areas, providing real-time parking data to give drivers better information on where to find spots and controlling demand with a market-based pricing system that raises rates when spots are scarce, encouraging turnover and freeing up spaces.

It is just one of many current initiatives. The city is looking at extending meter hours to nights and Sundays and adding parking meters in Golden Gate Park (those are simply revenue measures aimed at city budget deficits). Another study is examining the nexus between parking and developer impacts that could be used to change new fees for construction. There’s also a comprehensive study of on-street parking policies that will be going before the Board of Supervisors (sitting as the San Francisco County Transportation Authority) next month after nearly five years in the works.

Yet creating more progressive parking policies requires political will, which will surely be tested in the coming months. Indeed, this year’s battle over the Municipal Transportation Authority budget — whose \$128 million deficit was closed by Muni fare increases and services cuts rather than parking increases by a ratio of about 4-1, thanks to pressure from drivers and Mayor Gavin Newsom — was an early indicator of the pitfalls that exist within the politics of parking.

Using a \$20 million federal traffic congestions management grant, SFMTA has spent years developing the SF Park program, approving most of the details last fall and planning to roll it out by summer’s end.

“Under-regulated on-street parking results in limited parking availability, inefficient utilization of spaces, and excess vehicular circulation,” begins the San Francisco On-Street Parking Management and Pricing Study Final Report, which is headed to the Board of Supervisors next month. “This program will assess the effectiveness of using pricing and complementary strategies as a way to manage demand for parking.”

The program will be rolled out in eight areas, coordinating parking information in more than 6,000 street spaces and 20 city-owned parking garages, and using that information to adjust parking rates — charging more when spots are scarce and for additional hours — to try to achieve a parking occupancy rate of about 85 percent.

“An on-street parking occupancy of 85 percent has been demonstrated by parking experts ... as the benchmark for the practical capacity of on-street parking. At 85 percent occupancy, approximately one available space is expected per block, thus limiting the cruising phenomenon and generally assuring the availability of a space,” the study reads.

An old familiar debate about bikes vs. cars continues to grind away — but even Mayor Gavin Newsom called this squabble a thing of the past, touting the Bike Plan as progress for San Francisco and focusing his comments at a press conference on sustainability and livability instead the competition for space on city streets.

IF YOU BUILD IT ...

Moments after the MTA Board announced its decision, a crowd of die-hard bike enthusiasts from the

San Francisco Bicycle Coalition exchanged hugs and congratulations outside the City Hall hearing room. The vote was hailed as a major, hard-won victory.

“This is a momentous day for better bicycling and a better San Francisco,” said Leah Shahum, executive director of the 10,000-member organization. The city “has taken a significant step forward in proving its commitment to smart, sustainable transportation choices, and we expect to see the numbers of people choosing

to bicycle to increase dramatically.”

Still, there are undoubtedly some who only expect to experience a dramatic increase in frustration when looking for a parking space. There are 880 lane-miles of streets in San Francisco’s roadway network, and according to SFMTA spokesman Judson True, a total of 880 parking spaces throughout the city would’ve been removed if the MTA Board had approved all 46 Bike Plan projects. (The board okayed 45 out of 46 projects; the hotly debated Second Street



Demand will dictate meter rates under the new SF Park program, an innovative approach to better managing a finite resource: parking spaces.

GUARDIAN PHOTO BY BEN HOPFER

SFMTA spokesperson Judson True called SF Park “the future of parking management, adding that “we are taking a big bite of the parking management pie with SF Park, which is the most advanced parking management system of any U.S. city.”

THE TRUE COST OF CARS

It’s just the latest work product from transportation planners that have spent years behind-the-scenes developing programs to deal with the city’s over-reliance on the automobiles. “It’s all part of a strategy of using parking as a demand management strategy,” said Zabe Bent, a planner with the San Francisco County Transportation Authority.

She is working on the parking policies, as well as a proposal to charge motorists a congestion fee for driving into the downtown, which comes before the Board of Supervisors this fall (although implementation is probably at least three years away).

Bent said city officials are working on a number of fronts to shore up San Francisco’s “transit-first” status and prepare for growth in what is already one of the country’s most congested cities. So some of the decisions coming up are bound to be tough.

“It’s a tradeoff we need to make to achieve our goals,” she said, noting that the central question transportation planners are wrestling with is, “How do we achieve a more sustainable growth pattern?”

Such noble intentions can always get hung up on politics, and the ever-present question of how to pay for it during an era of fiscal crisis. So it appears the city may have to get creative with funding its new approach to parking.

Alica John-Baptiste, the assistant planning director overseeing the parking impact fee study, said that while it does appear to be a big year for

new parking policies, “this conversation has been underway for a number of years. A lot of the discussions we’ve had are now being studied.”

Most recently it was the citizens committee that developed the Market-Octavia Plan — one of the first to cap how much parking developers may build along with the projects — that sought guidance about what the city could legally do to recover the full costs associated with automobiles.

“There were a bunch of questions that came up about parking as an issue,” she said of the Market-Octavia process. So the Planning Department and other city agencies began to explore the cost of parking as part of the city’s update of the Transit Impact Fee that is charged to new development, with the idea of expanding that to include impacts to all modes of transportation.

“We are looking at parking as a land use and its impact to the [transportation] system,” she continued. “This is a city that really wants to support other modes than just transit.”

The contract for that parking nexus study was awarded to Cambridge Systematics earlier this month with initial recommendations expected by the end of the year. That study is expected to show that developers and drivers don’t come anywhere near paying for the full cost of the automobile to San Francisco. “These nexus studies usually suggest a much higher fee rate than is feasible to provide,” she said.

In other words, drivers and developers would freak out if asked to pay for their full impacts, arguing that that doing so would hurt stifle development, hurt the economy, punish those who need cars, etc. So the fees will likely be set lower than needed to cover the city’s costs.

Even in the short-term, simply extending

CONTINUES ON PAGE 14 »

project, which would have stripped out a handful of parking spaces to accommodate bike lanes, was continued for further study.)

Amid the hundreds of pages of comments submitted during the EIR process was a complaint that the Bike Plan — often touted as a win for sustainability — could adversely impact San Francisco’s air quality by causing more drivers to circle in search of parking.

“More time will be spent by persons in cars as a result of a lack of on-

street parking (already at a critical lack of capacity) searching for an available parking spot or stuck in traffic jams due to removal of car traffic lanes,” one member of the public complained.

In response, the EIR points to San Francisco’s Transit First policy, which essentially says that the city will provide more of an incentive to take public transit than drive. “The social inconvenience of parking deficits, such as having to hunt for scarce

CONTINUES ON PAGE 14 »

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Shifting gears CONT>>

parking spaces, is not an environmental impact," the EIR notes. "There may be secondary physical environmental impacts such as increased traffic congestion at intersections, air quality impacts, safety impacts, or noise impacts caused by congestion. In the experience of San Francisco transportation planners, however, the absence of a ready supply of parking spaces, combined with available alternatives to auto travel ... induces many drivers to seek and find alternative parking facilities, shift to other modes of travel, or change their overall travel habits. Any such resulting shifts to transit service in particular, would be in keeping with the city's Transit First Policy."

The underlying idea is that the Bike Plan can help to clear the air, fight climate change, and boost public health by making it more convenient to go without a vehicle — and more of a headache to drive.

As one commenter pointed out, the Bike Plan could also make life easier for people with disabilities who *have* to drive by replacing cars with bikes and thus freeing space in traffic lanes.

BRAKING THE HABIT

There are, of course, many sound arguments for nudging people away from driving. At a June 26 press conference, Newsom noted that 54 percent of the city's greenhouse-gas emissions are related to vehicle traffic on the city's roadways — and reducing those carbon emissions would go a long way toward making the city more climate-friendly, not

to mention healthier for cyclists and non-cyclists alike.

Meanwhile, Bert Hill, chair of the city's Bicycle Advisory Committee, noted that 40 percent of car trips in the city cover two miles or less, a distance easily traversed by bicycle. If more people opt to go by bike, the result could be calmer traffic, cleaner air, and possibly a boost for business. "No one goes shopping on the highway," one commenter pointed out during the SFMTA Board hearing. For all of these overarching benefits to be realized, of course, many motorists will have to change their behavior by electing to leave the car at home.

The San Francisco Bicycle Coalition points to evidence suggesting that many frequent drivers are in fact ready to transform into frequent bicyclists. "New bike lanes will ... attract tens of thousands of new bicyclists," an SFBC press release noted. "More than one-third of San Franciscans say they *would* ride if streets had more bike lanes and were more inviting for bicycling."

Newsom sounded a similar note, calling the Bike Plan "inevitable" and asserting that the debate that "used to be framed in terms of two wheels vs. four ... that is behind us." Instead, he added, it's time for "a new narrative of collaboration and partnership" between people who share the road.

Still, a battle continues to be waged against the implementation of the Bike Plan. Mary Miles, the attorney responsible for securing the three-year Bike Plan injunction (see "Stationary biking," 5/16/07), momentarily ruined the party at the SFMTA hearing by showing up, casting an icy glare, and warning the SFMTA board to "just stop now. We are appealing these actions." In the overflow room on City Hall's first floor, Miles' comments elicited hoots of laughter from a crowd of cyclists.

Miles' client, Rob Anderson, is known for his cynical view that most people will never be encouraged to ride a bike, and that the Bike Plan unfairly rewards cyclists, a "special interest" group, at the expense of the majority of people, who drive.

Anderson and Miles are expected to appeal the SFMTA's decision, possibly throwing one last monkey wrench into the process of moving the Bike Plan forward. Construction of new bike lanes can't begin until the legal issues are resolved and the injunction is lifted.

PARK(ING) IT

A frantic driver who has just found a parking space might be thrilled to seize it, but Matthew Passmore has sparked a different sort of appreciation for parking spaces. One of the founders of Park(ing) Day, Passmore helped

draw international interest in 2005 by temporarily transforming a parking space in the Mission District into a public park.

Since then the trend has caught on all over the world: all it takes is some Astroturf, a couch, and a few coins to pay the meter fare — and suddenly the public space usually reserved for cars is transformed into an attractive mini-park for pedestrians and passers-by.

The Park(ing) Day exercise, an event that takes place in September, has since prompted the creation of some 600 parks, free clinics, and other temporary "spaces" as part of the wider commentary about the allocation of public space. In Passmore's view, "far too much of our city is dedicated to the automobile," and Park(ing) Day is just one way of illustrating this point.

For the soon-to-be 79 miles of bike lanes in the city, after all, there are still 880 lane miles built for cars, and San Francisco streets still accommodate a whopping 320,000 parking spaces. For his part, Passmore characterizes the removal of a few parking spaces as mere "growing pains," but emphasizes that in the long run, the Bike Plan will benefit everyone — not just cyclists. **SFBG**

Turning point CONT>>

meter hours into the evenings — as SFMTA is now studying to help the city deal with its budget deficit — is likely to trigger a pitched battle between progressive supervisors and politicians who side with some merchant groups that consider parking sacrosanct.

David Heller, president of the Greater Geary Merchants Association, will be one of those leading the charge. By way of argument, he criticized San Francisco as "a very business-unfriendly city" compared to competitors like Colma and Burlingame and laid out this scenario: "After 6 p.m., there are no power lunches going on. People want to relax. Imagine you sit down to a nice dinner. You've got your wine and are enjoying your appetizer and in the middle of your meal, you have to get up and feed the meter. When you return, the ambiance has been lost. What are the chances you'll return to that restaurant?"

And so it goes with the politics of parking, where pressing realities clash with visceral reactions, driver prerogatives (such as the "right" to feed the meter, which actually isn't legal), and other distracting entitlement issues. **SFBG**

Gabriella Poccia and Rachel Buhner contributed to this report.

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San Francisco

PARKING BY NUMBERS

Number of on-street parking spaces in SF: 320,000
Number these spaces that have meters: 24,000
Total parking spaces in San Francisco: 603,000
Number of cars and trucks registered in SF: 441,653
Annual revenue from meters and city-owned garages: \$64.5 million
Annual revenue from parking citations: \$90 million
Number of street spaces in 8 SF Park pilot zones: 6,000
Hourly meter rates in the zones, depending on demand: 25 cents to \$6
Hourly garage rates in the zones, depending on demand: \$1 to \$10
Number of residential parking permits issued: 89,271
Cost of purchasing an on-street residential parking permit: \$74 per year
Number of temporary permits: 2,867
Annual revenue from residential parking permits: \$5.7 million
Cost of purchasing SF parking on Craigslist: \$100 to \$500 per month
Annual city revenue if residential permits were market-based: \$320 million



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Little League Day
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LGBT Day
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Thursday July 16
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WEDNESDAY JULY 1

STAGE

One Flew Over the Cuckoo's Nest

After watching *A Clockwork Orange* (1971) as a teen, I was overcome with nausea as the concepts of authority, society, good and evil were reframed in my mind. The only other times I've gotten that feeling of pure unease is when I've ridden rollercoasters (which is why I don't ride them) or after I read Ken Kesey's *One Flew Over the Cuckoo's Nest*. Since its publication in 1962, Kesey's story of the goings-on of an Oregon asylum has questioned what happens when you step out of line in our structured society. Judge for yourself what being "normal" means at SF Playhouse's production of this still-provocative classic. **(Victoria Nguyen)**

8 p.m. (continues through September 5), \$40
The SF Playhouse
533 Sutter St, SF
(415) 677-9596
www.sfplayhouse.org

FILM

"1939: The Golden Year of Cinema"

Festivals and first-runs have dominated the Castro Theatre's calendar lately, but this week the movie palace honors one of film's most fertile years with a series of double-features. The

year's most famous flicks, *Gone With the Wind* and *The Wizard of Oz*, are *not* slated—but come on, you've seen both of 'em before. Like, at least twice. On the other hand, when's the last time you had a big-screen encounter with *Gunga Din*? Also flickering in: a virtual who's who of 1930s Hollywood, including Boris Karloff, the Marx brothers, W.C. Fields, James Cagney, Greta Garbo, Cary Grant, Jimmy Stewart, and Tarzan, plus *The Women* and a *Thin Man* sequel. **(Cheryl Eddy)**

Through July 8, \$7–\$9.50
Tonight: *The Man They Could Not Hang*, 2:05, 5:30, and 9 p.m.; with *Son of Frankenstein*, 3:30 and 7 p.m.
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

FILM

Died Young, Stayed Pretty: A Movie About Rock Posters

Eileen Yaghoobian's new documentary champions rock poster artists who (in her words) "pervert classic pop culture references ... picking up pieces of America's disposable culture and turning them into beautiful obscenities." A standout at this year's South by Southwest Film Festival, *Died Young, Stayed Pretty* (2008) charts Yaghoobian's odyssey across North America in search of rock posters and those who make

them. Anyone intrigued by artwork that covertly tackles political issues while flouting corporate interest and mainstream media is sure to enjoy her discoveries. **(Laura Swanbeck)**

7 and 9 p.m., \$5–\$9.75
Roxie Cinema
3117 16th St., SF
(415) 863-1087
www.theroxie.com

THURSDAY JULY 2

VISUAL ART

Dennis McNulty: "1981 Pervert"

Like Dennis McNulty, I like to pervert the year 1981. I've been amassing issues of a gay culture and nightlife magazine from the era, using its graphics and "natural" (in comparison to today's hardcore) male nudity for collage purposes. In comparison, McNulty's acts of artistic perversion operate within heterosexual structures. His new show "1981 Pervert" draws upon issues of *Playboy* from that year to explore and expose the viewpoints of men's magazines. In terms of societal or historical connotation, this project has a kinship with Matt Keegan's recent re-view of *People* during the Reagan era. But McNulty is more concerned with playing with pinup iconography and those fabulously curvy ... fonts. His presentation of words such

as *hussy* and *peep* are beautifully funny. **(Johnny Ray Huston)**

10:30 a.m.–5:30 p.m. (through Aug. 22), free
Mark Wolfe Contemporary Art
49 Geary, Suite 202, SF
(415) 369-9404
www.wolfecontemporary.com

MUSIC

Strange Boys

These are the dudes from Austin who do the R&B, Southern garage rock thing. Ryan Sambol's vocals are pretty great — way weird, childlike, whiny, and full of Texan twang. His brother Phillip holds down the boogie on bass, giving their sound a *Nuggets*-inspired time capsule touch that's every bit as out there as In the Red label-mates the Country Teasers. A lot of bands are tapping into the psych-punk trend, and with so many getting it right (esp. here on the West Coast), it must make for a competitive breeding ground. Strange Boys add a bit of edge to the formula, erring on the side of punk as opposed to flowers. You can call it a trend, you can call it R&B, but either way Strange Boys seem to be part of a renaissance of latter-day hippie shit, and the listener is the winner. **(Andre Torrez)**

With the Coathangers, the Mantles, the Splinters
9 p.m., \$8
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

FRIDAY JULY 3

MUSIC

Yes, Asia

Bands named after large geopolitical boundaries universally suck, and Asia is no exception. But the good news is that the proud owners of the most badass sea monster-themed album cover ever are only *opening* for Steve Howe's superior band, Yes. Unfortunately, keyboard wizard and King Arthur enthusiast Rick Wakeman will be absent from the tour, as will original vocalist Jon Anderson, but that shouldn't stop you from enjoying an evening with these prog rock titans. So tell the moondog, tell the marcher, you too can have heaven for the small fee of \$59.50! **(Tony Papanikolas)**

8 p.m. (doors 7), \$59.50–\$79.50
982 Market, SF
The Warfield
(800) 745-3000
www.thewarfieldtheatre.com

EVENT

Baxtalo Drom: The Lucky Road

If Gogol Bordello, Beats Antique, and Dita von Teese got together to throw a party, it'd probably look a lot like this special edition of the monthly gypsy punk dance event Baxtalo Drom. This time around, local shake-and-shim-

my experts Mira Betz and Rose Harden are joined by Fabuluxe — an act from Seattle that fuses cabaret, belly dance, and burlesque — and by Portlanders DJ Global Ruckus. And if you forget to wear your ruffled capri pants or modern tribal hoop earrings, you can pick some up at the Gypsy Bazaar, a showcase for unique local designers who make their own goods. **(Molly Freedenberg)**

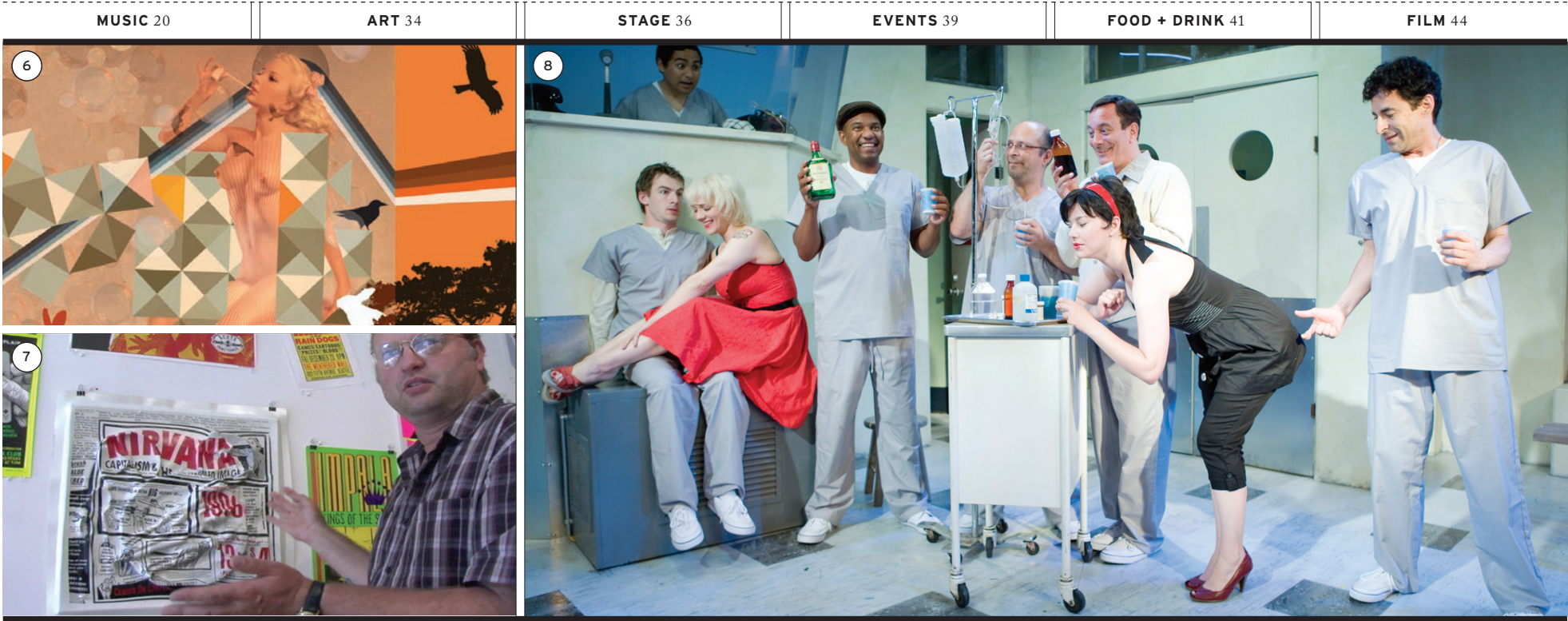
9 p.m., \$10
DNA Lounge
375 11th St., SF.
(415) 626-4337
www.dnalounge.com

MUSIC

Ghoul

The Bay Area has always been a haven for weirdos, so it should be no surprise that Ghoul treats our little community almost like a second home. In fact, some skeptics have gone so far as to suggest that several of the guys in Ghoul are in fact members of Impaled performing incognito. This is just a rumor of course; all true fans (Ghoulunatics, as they're called) know that the gruesome foursome hails from the fascist European state of Creepsylvania, where its members were awakened by grave robbers and subsequently forced to play brain-splattering thrash. **(Papanikolas)**

With Laudanum, Stromcrow, Elk
8 p.m., \$8, all ages



Oakland Metro
630 3rd St., Oakl.
(510) 763-1146
www.oaklandmetro.org

SATURDAY
JULY 4

EVENT/STAGE

Too Big To Fail
It's political. It's funny. It's irreverent while being completely relevant. Would you expect anything less from the San Francisco Mime Troupe's 50th season? *Too Big To Fail* begins with Filije, an earnest husband who chooses to take out a loan (one with low, low interest) over giving his new bride a traditional dowry goat. Filije believes this is his shortcut to success, but little does he know that a demon has cast the Spell of Debt on him. What will become of our hero and his beloved repossessed goat? Is there a happy ending for Filije (or any of us)? Watch and find out. **(Nguyen)**

2 p.m. (continues through Sept. 27), free
Dolores Park
18th St. and Dolores, SF
(415) 285-1717
www.sfmt.org

EVENT/MUSIC

Big Time Freedom Fest
Why throw your own Fourth of July BBQ when we're doing it for you? The *Guardian's* teaming up with the Bay Bridged,

Tartufi, and Thread Productions to present a full day of El Rio patio fun, featuring eight bands (including Birdmonster, Two Sheds, and Low Red Land), free food by Sneaky's, and, perhaps best of all, someone else to clean up the mess when it's all done. Of course, if you'd rather spend July 5 doing dishes and trying to keep your roommates from drinking wounded soldiers, go ahead and stay home. **(Freedenberg)**

1:30–8 p.m., \$8
El Rio
3158 Mission, SF
(415) 282-3325
www.elriosf.com

EVENT/MUSIC

Fillmore Jazz Festival
If you wander down Fillmore during Fourth of July weekend, you're bound to hear blues rhythms and jazz beats pulsating from the pavement. Whether your idea of jazz is old school crooning or more contemporary fusion and Latin-influenced sounds, you'll find it at the Fillmore Jazz Festival, the largest free jazz fest on the West Coast. Artists poised to perform this year include Sila and the Afrofunk Experience, Lavay Smith, Kim Nalley, and Bautista, while the Green and Silver Quintet pay tribute to the late, great Horace Silver. Besides eclectic music, the festival boasts a variety of local vendors selling arts and crafts

and street fair refreshments. Stop and savor the Fillmore's ambiance while soaking up the sweet sounds of all that jazz. **(Swanbeck)**

10 a.m.–6 p.m. (continues Sun/5), free
Fillmore between Jackson and Eddy, SF
(800) 310-6563
www.fillmorejazzfestival.com

SUNDAY
JULY 5

VISUAL ART

"Full Deck: A Short History of Skate Art"
Skateboard culture's suburban roots come home to roost in "Full Deck," an enormous group show dedicated to skater art. The lineup includes a number of usual suspects, plus some surprising contributors, such as Damien Hirst, Takashi Murakami, and the late Keith Haring. Keep an eye out for contemporary local artists like Ian Johnson — better known for dynamic portraits of jazz musicians — and for boards brandishing images of everyone from Einstein to the Duff Man. **(Huston)**

Noon–5 p.m., \$3–\$5 (children under 12 free)
Bedford Gallery
1601 Civic Drive, Walnut Creek
(925) 295-1417
www.bedfordgallery.org

MONDAY
JULY 6

MUSIC

Reverend Horton Heat
Man, what a surprisingly resilient genre rockabilly has turned out to be. The country-inflected cousin of rock 'n' roll managed to survive long past its 1950s sell-by date by sheer force of twang, eventually mutating into punk hybrid known as psychobilly. The Reverend Horton Heat is a bona fide virtuoso of the style, and he's backed by a rhythm section Sam Phillips would have killed to sign. Opening act Nekromantix, one of the most successful psychobilly bands in recent memory, proves that something is indeed bop-pin' in Denmark. Go cat, go! **(Papanikolas)**

8 p.m. (doors 7 p.m.), \$24 (\$49.95 with dinner)
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

TUESDAY
JULY 7

VISUAL ART

Lisa Kanemoto: "We Are"
The look and style of 1980s magazines is alive and vamping in Bay Area galleries. Dennis McNulty's "1981 Pervert" presents a straight

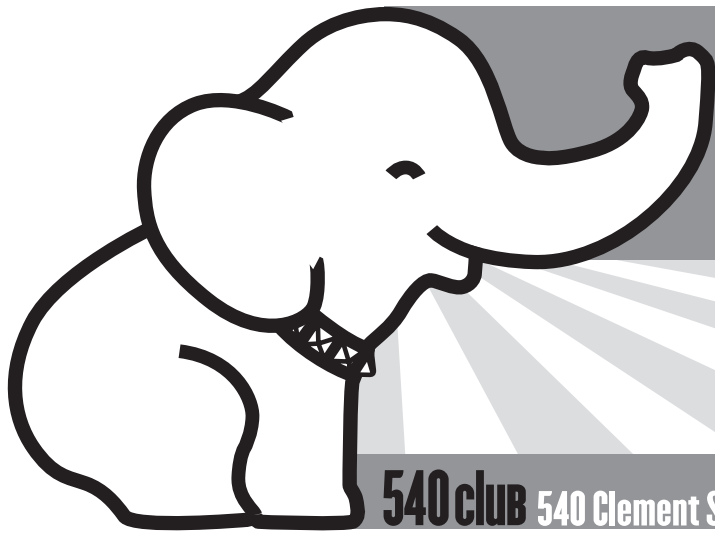
male libido from the era, while Lisa Kanemoto's "We Are" is one woman's look at lesbian and gay liberation right before the onset of AIDS. Images by Kanemoto made it into the pages of gay magazines such as *The Advocate* and the now-defunct *Christopher Street*, and it's easy to see why: she allows the easygoing yet provocative humor and liveliness of her subjects to speak for itself. Behold some dragaliciousness — and some scary early-'80s lesbian styles. **(Huston)**

10 a.m.–10 p.m. (through July 31), free
RayKo Photo Center Gallery
428 3rd St., SF
(415) 495-3773
www.raykophoto.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Roots Skateboards' Giving Tree by Todd Bratrud (see Sun/5); **(2) Ghoul revs up for a bloody sonic assault** (see Fri/3); **(3) Michael Gene Sullivan and Velina Brown in Too Big To Fail** (see Sat/4); **(4) Halloween photo from Lisa Kanemoto's "We Are"** (see Tues/7); **(5) Boris Karloff in The Man They Could Not Hang** (see Wed/1); **(6) art from Dennis McNulty's "1981 Pervert"** (see Thurs/2); **(7) still from Died Young, Stayed Pretty** (see Wed/1); **(8) scene from SF Playhouse's One Flew Over the Cuckoo's Nest** (see Wed/1)

TOO BIG TO FAIL PHOTO BY DAVID ALLEN; ONE FLEW OVER THE CUCKOO'S NEST PHOTO BY ZABRINA TIPTON



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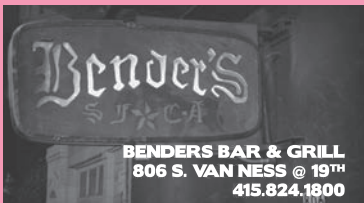
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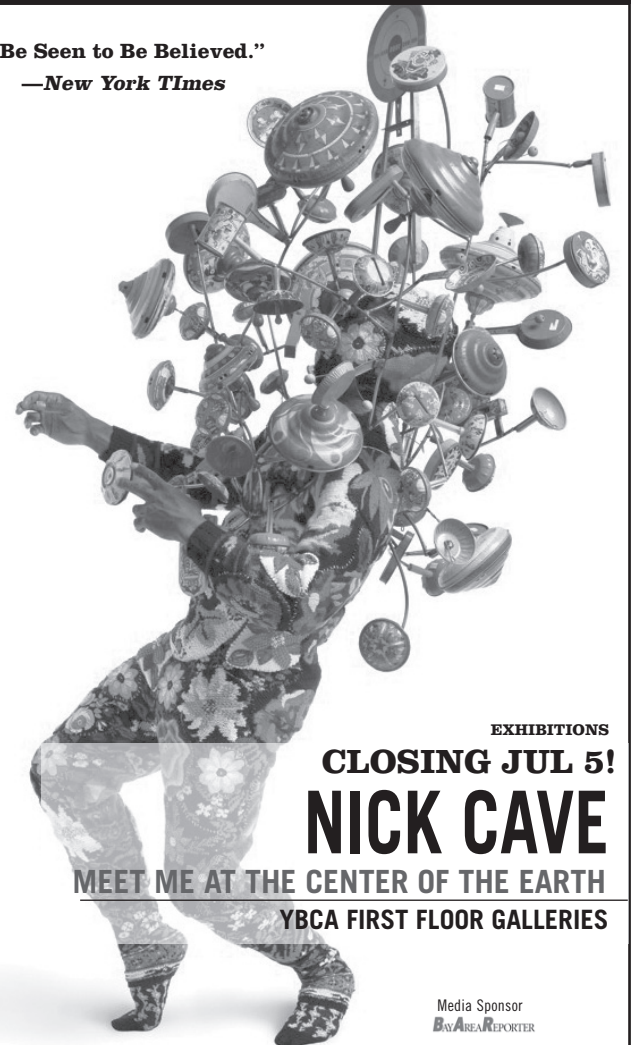
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Plunge into the world of "black metal," an ideological movement/music genre comprised of metal musicians, murderers, church-burners and suicide victims. The film examines black metal through the eyes of the scene's leaders: one is dead, one's in jail for killing him and inciting a wave of church arson and one continues to release albums in the genre they created. Part (post)modern art movement, part terrorist cell and part rock scene, the film tells a story like no other. (2009, 93 min, digital video)



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NICK CAVE SOUNDSUITS. PHOTO: JAMES PRINZ

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ALTERNATE REALITY

GAMES It starts, as most quests do, with a question. "What the hell?" A flyer advertising the Aquatic Thought Foundation, a division of the Jejune Institute devoted to Human-Dolphin interaction. And even though you're probably the type to resist even the perverse pleasure of sitting through a bullshit Scientologist e-meter reading, something about the prospect of communing with dolphins is absurdly compelling. You call the number. A recondite family awaits.

So begins stage one of an ongoing self-paced scavenger hunt/walking tour/alternate reality game devised by a pseudonymous cabal of Bay Area artists and pranksters. As anyone with even a passing familiarity with the clumsy graphics and overblown hyperbole of cultist media will recognize, the shadowy overlords behind the Jejuné Institute have done their homework well. Their office digs on California Street are pure cult cliché — from the op art adorning the walls to the shelves of new age esoterica and obsolete radio equipment to the videotaped welcome message from Institute founder Octavio Coleman, Esq. Upon completion of the “induction,” the inductee embarks on a clue-finding expedition through Chinatown, armed with a treasure map and an official Jejuné Institute pencil. The mysterious trail winds lo and hi, from the St. Mary’s parking garage to the back balcony of a shabby-retro edifice on Grant Street, places not exactly on even the most well-honed urban explorer’s radar.

Level two, hosted by rival branch the Elsewhere Public Works Agency, takes place in the Mission District, hitting a series of beloved independent institutions — Faye's, Force of Habit, Adobe, Paxton Gate — as well as the site of a former Native



**Jejune Institute founder
Octavio Coleman. No, really.**

American cemetery, a spate of interdimensional hopscotch, and a visit to what might be the district's *smallest* micro-neighborhood. If the Jejune Institute is a picture-perfect façade of cult imagery, the EPWA is an even more fully realized vision on both the physical plane and that bastion of obfuscation, the interwebs. Clues as well as false leads can be gathered online from phony Wikipedia pages, faked *Chronicle* archives, and bogus blogs as well as out in the real world via micro-transmission radio broadcast, CDs, custom-printed books, teeny-tiny letters and a charmingly illustrated map. Piecing together the puzzle is the least part of the game's ultimate value — the stealthy introduction to an underlying artist's philosophy, to resist "false nonchalance" yet cultivate a sense of wonder and discovery in even the most familiar places is compelling and apt — and the revelation of secret locations hidden in plain view a welcome prize.

(Nicole Gluckstern)

www.jejuneinstitute.org;
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THE MIX

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- (2) Gogo Vixens at BassConspiracy, Underground SF
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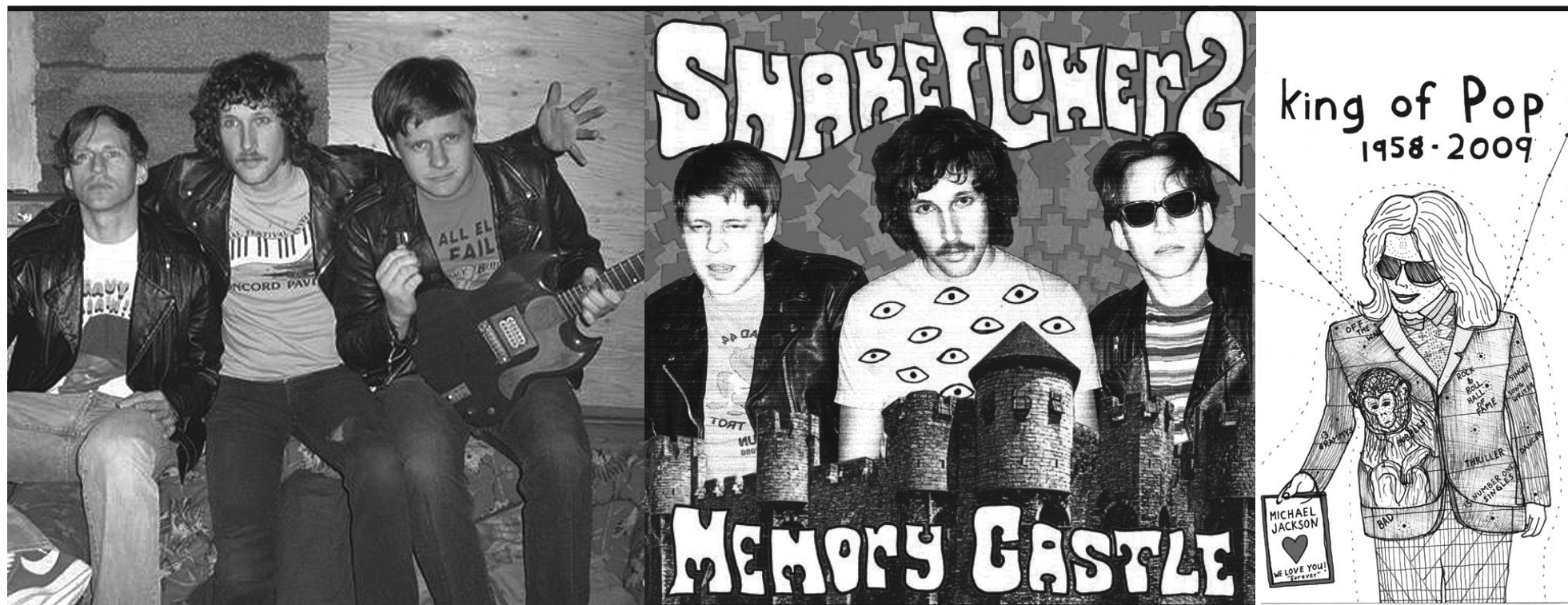
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music

Billy Badlands, Matthew Melton, and Tim Tinderholt of Snakeflower 2 (left) can charm a rowdy crowd into even rowdier behavior through a one-two-three combo of beat, melody, and cacophony. Oakland artist Veronica De Jesus has created a memorial drawing of the King of Pop (right). Michael Jackson, thank you for the music.

MICHAEL JACKSON MEMORIAL DRAWING COURTESY OF VERONICA DE JESUS



Daydream city

Snakeflower 2 sheds its Memphis skin in favor of cacophony and cantatas

By L.C. Mason
a&celetters@sfbg.com

In the Bay Area's labyrinth of low-lit warehouses, cramped house parties, and grimed-out dive bars, it's a cacophonous tug-of-war for the three-chord crown.

This latter-day resurrection of traits from the late 1960s — the Sears Roebuck guitars; the off-key, offbeat attack; the onstage fearlessness — has brought many unpretentious all-for-one-and-one-for-all shows to the scene. Poised to snag a bit of the shiny rock 'n' roll royal headdress is Oakland's Snakeflower 2, a trio whose blistering, bare-bones repertoire seems to spring newly alive from a dusty, attic-dwelling bin of decades-old abandoned vinyl.

Vocalist and bassist Matthew Melton's lo-fi roots stretch — like the world's longest amp cord — all the way back to his hometown in Memphis. There, he grew up playing in garage bands and jamming with prolific punk hero Jay Reatard.

Discontented with the Memphis scene's lack of fire, Melton eventually put together a ramshackle, road-ready outfit that became Snakeflower's first incarnation. The group played what Melton, a lover of subgenres, describes as "art punk non-songs." Moving his musical dreams and new band to California instigated a gift-and-curse scenario. "We decided almost overnight to go on tour," he says. "It was really ill-conceived. We did a full U.S. tour literally calling venues from the road, jumping on these bills and having pretty crazy shows along the way."

Snakeflower mark one had wilted by the time the group made it to San Francisco, and Melton's bandmates stranded him in the city and left for Los Angeles. Nonetheless, he decided to stick things out and reform the band with two new members, drummer Billy Badlands and guitarist Tim Tinderholt.

"Where I grew up in Memphis, you can be guaranteed

that no one's gonna pay any attention to you," Melton says. "Here, there's much more energy in the scene. Plus, being surrounded by so many great bands is a motivation to keep making great music."

It's easy to hear what the California scene has done for Snakeflower 2's live shows and recordings — the group's aggression is undeniable. The late 2008 release *Renegade Daydream* (Tic Tac Totally) is steeped in the dire urgency of a fragile heart under pressure. It grooves hard, thanks to dagger-sharp hooks and vicious chord progressions, all registering at shit-hot speed to keep up with Melton's nervy vocal swagger. "Memory Castle," the album's single, pairs psychedelic tunnel-vision reverb with a rumination on lost dreams and the courage it takes to get them back.

Melton's already looking in a new direction for the group's next album. When his other brainchild, the smooth-punk outfit Bare Wires, gained popularity, Snakeflower 2's gigs took a hiatus. But during that time, he devoted himself to writing fresh, epic material.

"I've actually been working in secret to write and record a 14-minute long cantata called

FROM AND FOR THE HEART OF A SOUL LOVER: MICHAEL JACKSON, 1958-2009

It was a strange day. It didn't start normally, nor did it end that way. It began with a disturbing run-in with one of my roommates. I was getting ready to work at 6 a.m., while he was trying to hook up after pulling an all-nighter. After that awkward encounter, I made my way into work with an uneasy, ill feeling. It was inexplicable. My sour mood took twists and turns like the onset of what I imagine feels like a nervous breakdown. Something was wrong. Everyone knows peripheral, typical job frustrations, but I had a scowl on my face for my entire shift. I work in a newsroom at an all-news radio station.

Early on, the death of Farrah Fawcett was announced. Hmm, that's too bad, I thought to myself. I heard it was cancer. She was very much an icon and sex symbol, but her bout with the disease was lengthy, much publicized, and we all saw it coming. Let's see ... Ed McMahon, Farrah ... uh oh. Famous people die in threes, right? Something bad was going to happen.

After leaving work, I wanted to stop at a few record stores before going home. In between Rasputin and Rookie Ricardo's, I got a text from a friend who had dressed as Michael Jackson along with me a few Halloweens ago: "MJ in the hospital!"

My previous inkling about trios of death had now become more of a dark premonition. I thought it was strange that the story had completely evaded the wires in the newsroom. I was off the clock, and I had been scooped. Things soon took a dire turn when the friend called to say she got an IM that TMZ had confirmed his death. Yet I remained skeptical. It was a bit much to process so quickly.

Once I was inside Rookie's, people came out of the woodwork via text message and I started to believe the unbelievable. I'm not usually one to make a fuss or bring attention to myself, but this was one instance where I just had to know: Did Michael Jackson really die? I was more than moved, compelled even, to make a public announcement. Actually it was more of a question. So I went ahead and shouted out in despair to the clerk and all four customers, "Did you guys hear about Michael Jackson?" Everybody sorta perked up and looked at me strangely. "I think he might be dead." A patron checked his iPhone and the sad truth was revealed. I left soon after. I was in no mood to look at the old soul records that were the primary foundation of Michael's musical roots.

CONTINUES ON PAGE 24 »

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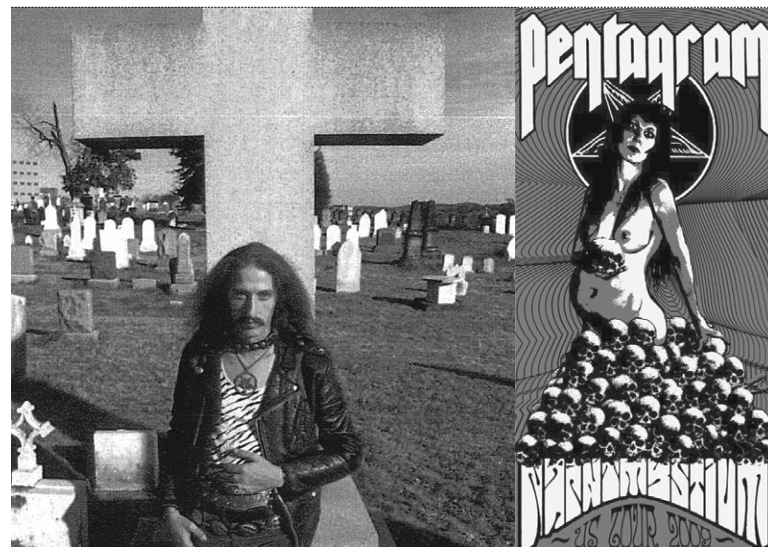
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MUSIC



Last days here: Pentagram's iconic frontman Bobby Liebling remains vital in even the most deathly circumstances.

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Forever our kings

Pentagram forges a five-star caliber five-pointed star of sound

By Tony Papanikolas
a&eletters@sfbg.com

The simplified, VH1 history of rock music tells us that Black Sabbath's landmark first two albums *Black Sabbath* (Warner Bros., 1970) and *Paranoid* (Warner Bros., 1971) buried the 1960s rock aesthetic with the strength of a thousand Sha-Na-Nas at Woodstock. But Sabbath wasn't quite the peerless anomaly that popular mythology makes out. Under the group's massive transatlantic shadow toiled an eclectic assortment of rock bands just as disillusioned with the pop music of the past decade, and just as compelled to forcibly harsh some vibes.

Pentagram has remained the most vital of these groups. The OG southern Hessians have maintained a cult fan base throughout a 38-year career, but the 2002 compilation *First Daze Here* (Relapse) helped a new generation of metalheads embrace their lo-fi proto-metal. Classic tracks like "Livin' in a Ram's Head" and the power chord masterpiece "Forever My Queen" justify Pentagram's doom legend status, while softer numbers like the garage rock ballad "Last Days Here" and a relatively faithful cover of "Under My Thumb" serve as reminders of the band's musical roots.

Pentagram is coming to town, and whether or not the various kick-ass opening acts on the bill were influenced by them, there's a distinctive retro vibe at play. Since 2007's *Instinct: Decay* (Southern Lord), Nachtmystium has been experimenting with old school electronic effects,

lacing its basement black metal sound with Pink Floyd-like Moog and theremin drones. Last year's *Assassins: Black Meddle Part One* (Century Media) finds Blake Judd and company taking their experiments in blackened space rock even further — the headbanging energy of the songs' traditional verse-chorus structures is complimented by Sanford Parker's haunting electronic textures. Since Nachtmystium's current approach is tailor-made for live drone-jams, it'll be interesting to see how the Chicago black metallers' set plays out.

Some enterprising dork could probably spend a lifetime documenting all the leftover Summer of Love tidbits that have informed the San Francisco music scene over the years, but trying to fit a band as innovative as Hammers of Misfortune into a greater rock canon is a total cop-out. Peter, Paul, and Mary they ain't; clean, folky vocal harmonies take on a warped life of their own in the context of Hammers' elegantly doomy guitar work, making what in lesser hands would be an obnoxious gimmick into an integral part of the group's sound. They're also way too fucking metal for their own good.

Be forewarned, indeed. **SFBG**

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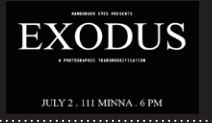
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MUSIC

Snakeflower CONT>>

‘Forbidden Melody,’ he explains. “I had to set time aside to isolate myself [and] work with really pure ideas. [The new music] is something totally different, almost like a rock opera. I’m trying to go a little bit further, really trying to come up with something new.”

While much of the local garage scene sticks to the ordinary

and familiar. leave it to Melton and his mates to shoot the moon and score an album in the process. **SFBG**

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FROM AND FOR THE HEART OF A SOUL LOVER: MICHAEL JACKSON, 1958-2009

CONT>>

In the early 1980s, MJ just looked cool. The jherri curl, aviator shades, and that mysterious sequined glove were all signs that someone special was about to do something great. Up on stage (the place where, like many icons, he claimed to be most comfortable), his tall, slender body was perfect for much of the angular choreography he created. He took inspiration from and expanded on the stage moves of his hero, James Brown, to create his own repertoire. He popped and locked in the '70s to the Jackson 5's 1973 “Dancing Machine,” doing the robot with such precision, I’m convinced to this day that he must have been at least part alien. I don’t need stock footage or YouTube to remember when he debuted his mind-blowing moonwalk at the *Motown* 25 TV special. His voice had a flair for high notes, but could also make the walls resonate like thunder. Listen to him shudder toward the end of “The Lady in My Life,” on *Thriller* (Epic, 1982), or as the Scarecrow in *The Wiz* (1978) during his opening number “You Can’t Win.” So deep. Quintessential soul. He will probably always be every bit as enigmatic as he was charismatic.

No one will ever truly know the inner turmoil of Michael Jackson. But his decaying exterior over the years is a good clue. People tend to disregard his creative efforts post-*Bad* (Epic, 1987). But there is much to be said about MJ’s latter-day lyrics. His mood and tone can be cold, agonized, and despairing. On “Will You Be There” from *Dangerous* (Epic, 1991), almost crying instead of singing, he assures us that he’s only human (despite the monster that we’ve made him out to be) and prone to mistakes — essentially, a child that needs to be held. The lyrics are of a shocking introspective nature, most poignant during a spoken passage at the song’s close where he expresses loneliness and violent frustration. Clearly it is gospel-influenced. He’s singing for salvation.

The opening lines of “Stranger in Moscow” (a new track on the 1995 Epic compilation *HIStory*) couldn’t have been more clear. *I was wanderin’ in the rain / Mask of life feelin’ insane, swift and sudden fall from grace.* At that point, MJ was aimless — having achieved uncharted greatness, but the glory behind him. In a sense, his mask, or face, was both his fault and ours. We are the ones who put him on the pedestal since childhood and gave him the fame that would eventually eat him alive, whether he liked it or not. We saw him grow up then blow up and couldn’t get enough. Maybe he didn’t want to be recognized anymore. Maybe he wanted to become a monster so that we would leave him alone. If so, it all backfired and made Jacko a laughingstock to the mainstream media for the remainder of his life.

The same song also contains the line “Armageddon of the brain.” Those four words always resonate with me when it comes to analyzing MJ’s psyche. They paint a picture of an explosion inside his head, a virtual inferno of the mind. Perhaps a reference to the moment he snapped or reached his breaking point.

Yeah, I am a genuine fan of Michael Jackson. His musical gift, contributions, and accomplishments are unfathomable. I don’t blame people for calling him a freak. I know he’s misunderstood, and if I were in his shoes I’d probably have slit my wrists long ago. I don’t know what he was guilty or innocent of in his private life, but I do know that in death, he’s free of persecution. If anyone believed in magic, it would be MJ, so maybe he knew I was having a shitty day and gave a true fan a final parting gift. He knew I needed all those texts from people checking on me to see if I’d heard the news, showing they cared. I guess you know who your true friends are when Michael Jackson dies. God bless tortured souls. **(Andre Torrez)**

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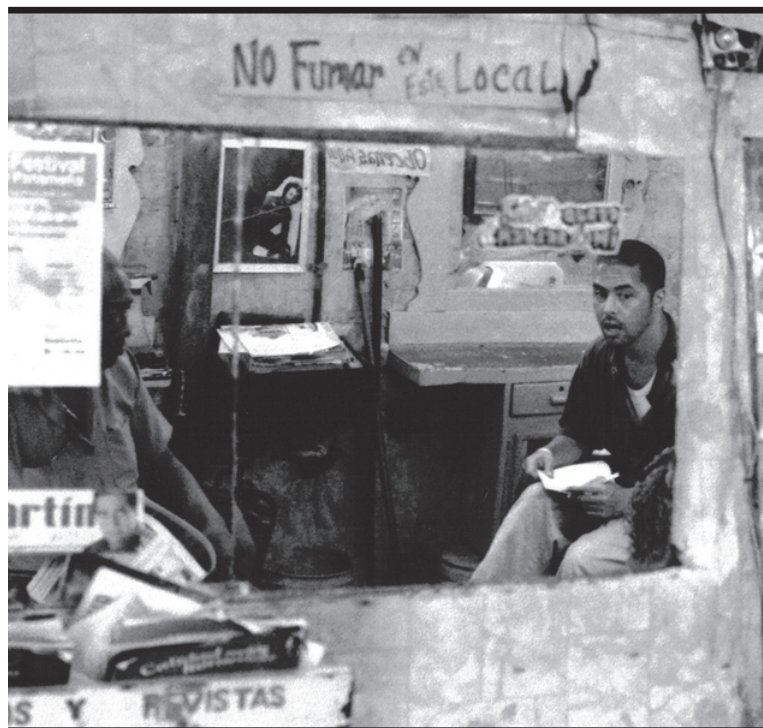
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MUSIC

Panama! Forget David Lee Roth — radio station castaways and visits with musicians inspired DJ Beto, a.k.a. Roberto Gyemant, to curate a musical compilation in tribute to a nation. Don't hang any false expectations on Tartufi (right) — the SF duo are busy scheduling and touring in support of an acclaimed new album. | DJ BETO PHOTO BY MARCELA TASON; TARTUFI PHOTO BY TARTUFI



Isthmus insanity

By Kimberly Chun
a&celetters@sfbg.com

SONIC REDUCER Roberto Gyemant, a.k.a. DJ Beto, doesn't need to tell you how extra-zesty Panamanian music is: all he has to do is play "Juck Juck Pt. 1," by Sir Jablonsky, off *Panama! 2: Latin Sounds, Cumbia Tropical and Calypso Funk on the Isthmus 1967-77* (Soundway), the new compilation curated by the San Francisco native. The bubbly calypso-reggae-funk mutant of a track gets its playful tenterhooks into you — and refuses to let go. "If someone can tell me the genre of that song, I'd love to hear it," Gyemant marvels over fruit juice in the courtyard of Haus. "This guy! 'I juck them in Spanish, and I juck them in English,' then he speaks in patois. You're like, 'OK, this is a special country!'"

Gyemant's taken his hot shoe back to the burning avenues of Panama more than 20 times since he first discovered the country's brassy, highly spiced musical hybrids baking in forgotten grooves buried in neglected radio station LP libraries. At the time, in 2003, he was living in Costa Rica, working on a novel. But the

music — and an ever-expiring tourist visa — brought him back to root out more old long-players and to get the stories behind the songs, a major endeavor since the pressings in the tiny country were so small and little info existed on musicians like Papi Brandao, whose infectious, accordion-propelled "La Murga de Panama" runs a Puerto Rican bomba through his tipica (folklorico) ensemble's Afro-Cuban influences. The fruit of Gyemant's loving labors: *Panama!* (Soundway, 2006) and now its tipica-flavored sequel, as well as at least one book, a forthcoming encyclopedia on Latin jazz and dance music from 1930 to 1975.

Gyemant — who also put together Soundway's 2008 comp *Colombia!* and the upcoming *Colombia! 2* — first got bit by the bug in David, Panama, where he stumbled on a radio station willing to part with its old LPs, crammed floor-to-ceiling in a back room. "The guys really let me loose on it," he recalls. Without a portable turntable, Gyemant tried to figure out which albums and 7-inches were worth buying (hint: he stayed away from the ones listing boleros and clung to the records that mentioned, say, Afrofunk). Talking to collectors and fans led him to such players as Francisco "Bush"

Buckley of Menique el Panameno con Bush y los Magnificos, who drove him around Panama and took him to old musicians' hangouts. Still, the writer wasn't sure if he was on the right track until he started selling funk LPs on eBay, and Soundway head Miles Cleret bought them all. The two began trading MP3s, which led to the comps.

What makes Panama's musical blend so sizzling? The nation's complex, fluid multicultural melting pot. The Afro-Antillean workers of Caribbean descent who came to build the canal — and who made up about 20 percent of the small population — played a major part, opines Gyemant. "Per capita, I've never found so many calypso boogaloo records," he raves. "It's like, what?! Or soul guaracha. Or bossa funk. But I think the music speaks for itself." **SFBG**

PANAMA 2 RELEASE PARTY

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TARTUFI GETS ITS FOURTH OFF

Get it straight: Tartufi is not playing the Fourth of July eight-band marathon at El Rio that the duo's Lynn Angel has organized for four years. Nevertheless, during a break from the rock band summer camp at Sausalito's Bay Area Discovery Museum, where she and Brian Gorman teach 4- to 7-year-olds how to write songs, Angel makes a case for the holiday. "We have a healthy addiction to fireworks," she says, while Gorman chimes in that he likes the ones the make his stomach shake. San Franciscans must wait until August to shake for Tartufi at the Rock Make Street Festival. Before then, the endlessly creative, good-humored duo hit the U.K., where the excellent rock-symphonic *Nests of Waves and Wires* (Southern) is garnering raves. "We've been getting compared to Animal Collective every other day, which is kind of strange to me," says Angel. "I can't see the connection myself, but I won't turn it down!" **SFBG**

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Info and tickets at: <http://therumpus.net/sections/rumpus-events/>

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MUSIC



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Summer Slaughter Tour

» PREVIEW Summer metal tours, notably Ozzfest, operate like feudal hierarchies. As night descends and the stages get bigger, lesser known vassals doing fealty in the parking lot give way to the landed headbanger aristocracy, who in turn cede the stage to some anointed monarch of metal.

In recent years, package deals like Summer Slaughter have taken a more republican approach, recruiting bands of middling stature to represent a vast array of black-hoodied constituents. Though the ticket buyer is not snared by the ermine-furred eminence of a Maiden or a Priest, a large number of quality upstarts can cast a wide net. Throw in three or four majority whips with reliable fanbases and good reputations, and you've got yourself a Congress of carnage.

Suffocation is the biggest name on the bill, and the veteran New York City death metal band will cater to the "never-too-brutal" crowd with its bludgeoning low-end assaults, including cuts off a new full-length, *Blood Oath* (Nuclear Blast). Death-heads will also be there for cult German tech outfit Necrophagist, whose impossible chops and mind-bending arrangements justifies its headlining spot.

D.C. thrashers Darkest Hour is embarking on its first U.S. run without departed lead guitarist Kris Norris, and will be eager to show its many detractors the fighting fitness of a new lineup and a new, Norris-less album, *The Eternal Return* (Victory Records). Folk-inflected Finnish battlers Ensiferum round out the tour's Big Four, promising the best in war-kilts and anthemic, epic barrages. Whatever your particular poison, slaughter is imminent. **(Ben Richardson)**

SUMMER SLAUGHTER TOUR With Winds of Plague, Dying Fetus, Born of Osiris, Origin, Beneath the Massacre, After the Burial, Decrepit Birth, Blackguard.

Wed/1, 2:30 p.m. \$30. Regency Grand Ballroom, 1290 Sutter, SF.

(415) 673-5716. www.regencycentersf.com/grand

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

» "Summer Slaughter Tour" Regency Ballroom. 2:30pm, \$30. With Necrophagist, Suffocation, Ensiferum, Darkest Hour, and more.

JAZZ/NEW MUSIC

Fil Lorenz Orchestra Savanna Jazz. 9:30pm, \$5.
Fareeq Haque and the Flat Earth Ensemble Yoshi's San Francisco. 8 and 10pm, \$20.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Band of Brotherz Café du Nord. 9:30pm, \$12.
Bluegrass Country Jam Plough and Stars. 9pm, free.
Gauche Amnesia. 8pm, free. Live Gypsy Jazz.
Mitch Marcus Sessions Amnesia. 10:30pm, free.

DANCE CLUBS

Afreka! Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.
Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Fame Bar on Church. 9pm. With rotating DJs.
Fringe Madrone Lounge. 9pm, free. DJ Blondie K and subOctave spinning indie rock, classic new wave, and non stop music videos with visual effects to satisfy your ADD.

Hump Night Elbo Room. 9pm, \$5. The week's half over – bump it out at Hump Night!
Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.

Open Mic Night 330 Ritch. 9pm, \$7.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

Synchronize II Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 2

ROCK/BLUES/HIP-HOP

David Landon Band Biscuits and Blues. 8pm, \$15.
Housecoat Project, Inferno of Joy, Lost Charms Eagle Tavern. 9pm, \$6-10.

Mi Ami, Double Dagger, DJ Awesome Tapes Knockout. 10pm, \$7.

Moonoggies, Harbours, Sarah Behe Nelson Rickshaw Stop. 8pm, \$10.

Pentagram, Hammers of Misfortune, Nachtmystium, Orchid, DJ Rob Metal DNA Lounge. 8pm, \$25.

Ronkat's Katdelic Boom Boom Room. 10pm, \$10.
Samiam, Nothington, Gibbs, DJ Isaac Bottom of the Hill. 9pm, \$13.

Strange Boys, Coathangers, Mantles, Splinters Hemlock Tavern. 9pm, \$8.

Tallest Man on Earth, Nathaniel Rateliff and the Wheel Independent. 8pm, \$14.

Yes, Asia Warfield. 8pm, \$59.50-79.50.

JAZZ/NEW MUSIC

Gerald Albright Yoshi's San Francisco. 8pm, \$35.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.

Marlina Teich and Jules Broussard Jazz Band Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.

Terrence McManus, **Scott Amendola** Bluesix Gallery, 3043 24th St, SF; www.myspace.com/bluesixcenter. 9pm.

Stompy Jones Top of the Mark. 7:30pm, \$10.

Jaguar Wright featuring Bayonics and Big Brooklyn Red Yoshi's San Francisco. 10pm, \$30.

FOLK/WORLD/COUNTRY

Butterfly Boucher, **Emilie Simon**, **Ryan Auffenberg** Café du Nord. 8pm, \$10.

Jesse DeNatale, **Blank Tapes** Amnesia. 9pm, \$7.
Shannon Céili Band Plough and Stars. 9pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz and guests J Elrod, B Lee spin Afrobeat, Tropicália, electro, samba, and funk.

Bingotopia Knockout. 7:30-9:30pm, free. Play for drinks, dignity, and dorky prizes with Lady Stacy Pants.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.

Drop the Pressure Underground SF. 6-10pm, free.

CONTINUES ON PAGE 30 »

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 THE JACK SAINTS
 DOORS 9PM COVER \$5

THURSDAY JULY 2ND
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 DOORS 8PM COVER \$10

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 BAD FRIENDS (MEMBERS OF DEAD LIKE ME)
 POST HONEYMOON (CHICAGO)
 + BACKROOM KARAOKE
 DOORS 9PM COVER \$8

SATURDAY JULY 4TH
 CLOSED- WE'RE BBQING, SO SHOULD YOU

SUNDAY JULY 5TH
 ALCOHOLOCAUST PRESENTS
 INSTANT ASSHOLE
 GUTWRENCH (EX-MEMBERS OF MD 20/20)
 SEDUCE THE DEAD (SANTA CRUZ)
 HUKAHOLIX
 STREET JUSTICE
 (MEMBERS OF THE FUCKING BUCKAROOS /
 SCURVY & THE POX)
 SHORT ATTENTION SPAN
 (EX MEMBER OF MONSTER SQUAD)
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 7/17: LORD T AND ELOISE
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Jackson and Eddy; www.fillmorejazzfestival.com. 10am-6pm.

Ricardo Scales Top of the Mark. 9pm, \$10.

FOLK/WORLD/COUNTRY

Gallus Brothers, Lonesome Shack Plough and Stars. 9:30pm, \$10.

Red, White, and Bluegrass Music Store, 66 West Portal, SF; (415) 664-2044. 2pm, free. With the Gallus Brothers.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

Debaser Knockout. 9pm, \$5 (free with a flannel before 11pm). DJs Jamie Jams and Emdee spin all the 90s alt-rock you secretly love.

Dave Dresden Ruby Skye. 9pm. With Ben Seagren and Dean Samaras.

Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.

Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.

Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love.

HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

Leisure Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic britpop, mod, 60s soul, and 90s indie.

Rebel Girl Rickshaw Stop. 10pm, \$5. "Electroindierockhiphop" and 80s dance party for dykes, bois, femmes, and queers with DJ China G

and guests.

Saturday Night Soul Party Elbo Room. 10pm, \$10. With DJs Lucky, Phengren Oswald, and Paul Paul spinning 60s soul on 45s.

So Special Club Six. 9pm, \$5. DJ Dans One and guests spinning dancehall, reggae, classics, and remixes.

Sunset Independence Party Jelly's, 295 Terry Francois, SF; (415) 495-3099. 4pm. Octave One, Ark, Solar, Galen, J-Bird, Econ, and Mag 7 spinning techno, electronica, house, and more.

SUNDAY 5

ROCK/BLUES/HIP-HOP

Reverend Beat Man, Shannon and the Clams, Mindless Things Hemlock Tavern. 9pm, \$7.

AMNESIA

WED 7/1	Live gypsy jazz w/ Gaucha	8pm. FREE
THU 7/2	Mitch Marcus Sessions	10:30 FREE
THU 7/2	Jesse DeNatale The Blank Tapes	9pm, \$7
FRI 7/3	Early Friday Rob Reich (piano) & Craig Ventresco (guitar)	7pm - 9pm, FREE
FRI 7/3	Brass Tax Djs DingDong, Ernie Trevino and Lil' BearHat plus special guests. Spinning house, breaks, electro, hip hop	9:30pm, \$5
SAT 7/4	MOPED Live electronica, odd 80's & DJs	9 p.m., \$5
SUN 7/5	TBA tba	9pm, \$7-10
MON 7/6	Free Bluegrass Mondays w/ Belle Monroe and Her Brew Glass Boys The Five Deadly Venoms	8:30pm. FREE
TUE 7/7	Rock Out Karaoke! w/ host Glenn Kravitz	9pm, FREE
TUE 7/7	Red Light Open Mic Host Philip T. Nails	7pm, FREE

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FRI 7/3	JUKEBOX HERO	10PM
SAT 7/4	DJ MISS MILLIONS	10PM
SUN 7/5	DJ SQUID 7PM DJ CHOICE 10PM	
MON 7/6	DOWNBEAT MONDAYS	10PM
TUES 7/7	ALCOHOLCAUST W/ WHATSHISFUCK. MACKIVELI AND TAYPOLEON	9PM
TUES 7/8	DJ TOE-KNEE	10PM

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JAZZ/NEW MUSIC

Gerald Albright Yoshi's San Francisco. 8pm, \$38. "Fillmore Jazz Festival" Fillmore between Jackson and Eddy; www.fillmorejazzfestival.com. 10am-6pm.

Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.

Terrence McManus Musicians Union Hall, 116 Ninth St; www.outsound.org. 7:30pm, \$8-10.

FOLK/WORLD/COUNTRY

Candela El Rio. 4:15pm, \$8. Free salsa lessons before the show.

Hickoids Thee Parkside. 4pm, free.

Quin and Friends Plough and Stars. 9pm, free.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House

and 70's music.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guests Roy Two Thousand and DJ Quest.

45 Club Knockout. 9pm, \$3. It's a "fourth of July" theme, so maybe the DJs'll spin some patriotic jams.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Jock! Lookout, 3600 16th; 431-0306. 3pm, \$2.

This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.

Religion Bar on Church. 3pm. With DJ Nikita.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

CONTINUES ON PAGE 32 >>

The Uptown

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BOATCLUB, THE WEST OF, THE DASHING SUNS

FIRST FRIDAY, JULY 3RD, FREE SHOW!

DOOR 6PM, SHOW 9PM

SATURDAY, JULY 4TH AT THE UPTOWN

RED WHITE AND BOOZE

MIXTAPE DOUBLE DRAGON

TOTAL MIND FUCK APRIL DE COSTA RYAN MASSARI

DJ EXTRAVAGANZA! NO COVER, 9PM

7/7 DOOR 9PM, NO COVER! UPTOWN MONTH RESIDENCY:

JONATHAN MANN

PERFORMING TWO SETS

7/10 DOOR 9PM \$12 www.ticketweb.com

THE ANGRY SAMOANS

EVERYTHING MUST GO, THE GRANNIES

7/11 DOOR 9PM \$10 www.ticketweb.com

THE START

NORMANDIE, THE STRUTS

7/24 DOOR 9PM \$12/\$15 www.ticketweb.com

WAYNE HANCOCK

LIL' ANNE & THE TUNE WRANGLERS, CASSIDY CROWLEY & THE BUCKSHOT BOYS

KINGFISH

HUBBA-HUBBA-REVUE!

LIVE! BURLESQUE! ONSTAGE!

MONDAYS

9PM

\$5

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1131 POLK ST.
between Post & Sutter

415/923.0923
WWW.HEMLOCKTAVERN.COM

WED 7/1	RED CORTEZ	9PM \$7
WED 7/1	THESE UNITED STATES EFFT	
THU 7/2	TERRORBIRD CO-PRESENTS STRANGE BOYS (AUSTIN)	9PM \$8
THU 7/2	THE COATHANGERS (ATLANTA) THE MANTLES THE SPLINTERS	
FRI 7/3	HOSPITALS	9:30PM \$6
FRI 7/3	PHOTOBOOTH THE BATHS	
SAT 7/4	CEREBRAL BALLZY	EARLY - 6PM FREE
SAT 7/4	HEAVY HINDENBURG	9:30PM \$6
SAT 7/4	WICKED MERCIES	
SUN 7/5	REVEREND BEAT MAN	9PM \$7
SUN 7/5	SHANNON & THE CLAMS MINDLESS THINGS	
MON 7/6	DAVID DONDERO	EARLY - 7PM \$6
MON 7/6	MILK MILK LEMONADE	
MON 7/6	PUNK ROCK SIDESHOW	
MON 7/6	W/DJ TRAGIC & DUCHESS OF HAZARD	LATER - 10PM FREE!
WED 7/8	THREE DAY STUBBLE	EARLY - 8PM \$9
WED 7/8	DEATH SENTENCE: PANDA! MERCHANTS OF THE NEW BIZARRE	
THU 7/9	ASSEMBLE HEAD IN SUNBURST SOUND	
THU 7/9	WEIRD OWL PUMICE (NZ)	9PM \$7
FRI 7/10	TY SEGALL	9PM \$7
FRI 7/10	CHARLIE & THE MOONHEARTS	
SAT 7/11	INDIAN JEWELRY	9:30PM \$8
SAT 7/11	PSYCHIC ILLS THE LATE YOUNG	
SUN 7/12	PERSONAL & THE PIZZAS	9PM \$7
SUN 7/12	COCONUT COOLOUTS (SEATTLE) IMPEDIMENTS IMAGINE 'THE' BAND	

FRIDAY NIGHTS

at the de Young

July 3

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.



Image: Coffinette for the Viscera of Tutankhamun, Dynasty 18. 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.

VIEW the new special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut. The exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

EXPERIENCE performances by members of **Stellamara**, **Miriam Peretz** and **Hannah Romanowsky** as they perform live music and dance from the Middle East, North Africa and the Roma “Gypsy” trail.

SCREEN *Citadel* (2006, 93 min.) in the Koret at 7pm.

CREATE **decorative plaques** using “gold” foiling with inspiration from the treasures of Tut’s tomb.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF’s Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation

Golden Gate Park
50 Tea Garden Drive
deyoungmuseum.org
415.750.3600

de Young

PIER 23 SATURDAY & SUNDAY BRUNCH 10AM

7/1 DR. DEE TRIO
Str8 Ahead Jazz
6pm / free

7/2 SNAKEBITE TRIO
Nawlin's Boogie 7pm / free

7/3 RAW DELUXE
Live Hip-Hop 10pm
show / \$10 door @ 9pm

7/4 Jamaica's Reggae Legends
THE MIGHTY DIAMONDS
10pm show \$20 door @ 8pm
\$15 advance tickets
brownpapertickets.com

7/5 FIVE POINT-O
Funk/Soul
4pm show / \$5 door @ 3pm

7/7 CROWN SYNCOPATORS
Ragtime Piano
5pm / free

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HAPPY HOUR TUE-FRI 5-9PM
SAT-SUN 1-3PM \$3 WELL/PINTS
\$5 BLOODY MARY PINTS

WED 7/1 THE POTHOLDER, THE GOLD DIGGERS, 5 CENT COFFEE
(AMERICAN) 8PM \$5

THU 7/2 JESSE JAY HARRIS QUARTET
(HILLBILLY JAZZ) 6-9PM NOS
PUPPET MEDICINE PRESENTS
CIRCUS MAYHEM 9PM

FRI 7/3 FREE OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
6PM-2AM (WORLD, FUNK, R&B, POP)
RED HOTS BURLESQUE 7:30
ELLE NINO, RETURN TO MONO, RAISED BY ROBOTS (INDIE/ROCK) 9PM

SAT 7/4 4TH ANNUAL EL RIO BIG TIME FREEDOM FEST
BIRDMONSTER, TWO SHEDS, LOW RED LAND, FINN RIGGINS, BIRDS & BATTERIES, MURRAY THE THIEF, D NUMBERS, WRITER (INDIE/INSTRUMENTAL/ROCK) 1:30-8PM \$8 FREE MEAT
LIDTOKER, WARM, OUROBOROS, AERIEL RUIN (METAL/DOWN TEMPO) 9PM \$8

SUN 7/5 SALSA SUNDAYS CANDELA 3-8PM \$8 DANCE CLASS

MON 7/6 THE COCKER SPANIELS, THE GIBBS, DANIEL OWENS, ISABELLAS (INDIE ROCK) 7PM \$5
DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM

TUE 7/7 THE MALLOY FAMILY ALBUM, GLOW IN THE DARK, JONATHON LEY BAND (INDIE FOLK) 8PM NO \$

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FRIDAY 7/3 SUPER BOOGIE
An All Nite Electro Boogie party featuring Cool Chris James Glass Sureshot and more...
10pm-Late
\$3 B4 11pm

SATURDAY 7/4 LEISURE
5 Year Anniversary Party
Aaron Axelsen DJ Omar Jetset James and many more...
10pm-3am
\$7

SUNDAY 7/5 HONEY SUNDAYS
Dance Floor for Dancers
Soundsystem for Lovers
8pm-2am
No Cover

SATURDAY 7/18 OOH LA LA!
Sergio Iglesias Matt Bonar Tina Boom Boom and more...
10pm-4am
\$5 B4 11pm, \$7 After

MORE UPCOMING SHOWS
Hack saw Ent. Synergy Friday, July 10th
Saturday, July 11th
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THE FUTURE
FEATURING
KODE 9, THE SPACE APE, FLYING SKULLS AND MANY MORE!
...
@ 103 HARRIET ST. • SF

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FEATURING:
TRITONAL, TAJ, JOHN BEAVER KEVIN KIND, AUDIO 1 & MORE!
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MUSIC

CONT>>

MONDAY 6

ROCK/BLUES/HIP-HOP

Cocker Spaniels, **Gibbs**, **Daniel Owens**, **Isabellas** El Rio. 8pm, \$5.
David Dondero, **Milk Milk Lemonade** Hemlock Tavern. 7pm, \$6.
Reverend Horton Heat, **Nekromantix** Great American Music Hall. 8pm, \$24.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.
Steve Smith and Vital Information Yoshi's San Francisco. 8 and 10pm, \$22.

FOLK/WORLD/COUNTRY

49 Special, **Jeffrey Halford** Plough and Stars. 9:30pm, \$10.
Belle Monroe and Her Brew Glass Boys, **Five Deadly Venoms** Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 7

ROCK/BLUES/HIP-HOP

Buttercream Gang, **Globes**, **Don't Tell Sophie Moller** Thee Parkside. 9pm, \$6.
Dirty Projectors, **What's Up** Independent. 8pm, \$15.
Duran Duran Fillmore. 9pm, \$75.
Reverend Horton Heat, **Nekromantix** Great American Music Hall. 8pm, \$24.
Miniature Tigers Café du Nord. 8pm, \$10.
Malloy Family Album, **Glow in the Dark**, **Jonathan Levi Band** El Rio. 8pm, free.
Sacred Profanities, **Serious Sam Barrett**, **Fancy Dan Band** Hotel Utah. 9pm, \$6.
Tornado Rider, **Warren Teagarden**, **Crazies Will Destroy You** Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Lucid Lovers Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.
Steve Smith and Vital Information Yoshi's San Francisco. 8 and 10pm, \$22.

FOLK/WORLD/COUNTRY

Suzanne Cronin and Friends Plough and Stars. 9pm, free.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Mixology Aunt Charlie's Lounge, 133 Turk, (415) 441-2922. 10pm, \$2. DJ Frantik mixes with the science and art of music all night.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

club list

AMNESIA
853 Valencia
(415) 970-0012

ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

ATMOSPHERE 3
447 Broadway
(415) 788-4623

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAR ON CHURCH
198 Church
(415) 861-7499

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOLLYHOOD CAFE
3372 19th St
(415) 970-0362

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
(415) 861-5016

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CAT CLUB
1190 Folsom
(415) 431-3332

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLORES PARK CAFE
501 Dolores
(414) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ENDUP
401 Sixth St
(415) 357-0827

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

GLAS KAT
520 Fourth St
(415) 495-6626

GRANT AND GREEN
1371 Grant
(415) 693-9565

GREAT AMERICAN MUSIC HALL
859 O'Farrell
(415) 885-0750

HEMLOCK TAVERN
1131 Polk
(415) 923-0923

HIFI
2125 Lombard
(415) 345-TONE

HOTEL UTAH SALOON
500 Fourth St
(415) 546-6300

HOUSE OF SHIELDS
39 New
Montgomery
(415) 495-5436

ICON ULTRA LOUNGE
1192 Folsom
(415) 626-4800

INDEPENDENT
628 Divisadero
(415) 771-1421

INFUSION LOUNGE
124 Ellis
(415) 421-8700

IRELAND'S 32
3920 Geary
(415) 386-6173

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2526 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MISSION ROCK CAFE
817 Terry Francois
(415) 626-5355

MOJITO
1337 Grant
(415) 398-1120

NICKIE'S
466 Haight
(415) 255-0300

111 MINNA GALLERY
111 Minna
(415) 974-1719

PARADISE LOUNGE
1501 Folsom
(415) 252-5018

PARKSIDE
1600 17th St
(415) 252-1330

PIER 23
Pier 23
(415) 362-5125

PLOUGH AND STARS
116 Clement
(415) 751-1122

POLENG LOUNGE
1751 Fulton
(415) 441-1710

PURPLE ONION
140 Columbus
(415) 217-8400

RASSELAS JAZZ
1534 Fillmore
(415) 346-8696

RED DEVIL LOUNGE
1695 Polk
(415) 921-1695

RED POPPY ART HOUSE
2698 Folsom
(415) 826-2402

REGENCY BALLROOM
1300 Van Ness
(415) 673-5716

RETOX LOUNGE
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

ROCK-IT ROOM
406 Clement
(415) 387-6343

RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 255-1337

SKYLARK
3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916

SLIM'S
333 11th St
(415) 255-0333

SPACE 550
550 Barneveld
(415) 550-8286

STUD
399 Ninth St
(415) 252-7883

SUPPERCLUB
657 Harrison
(415) 348-0900

TEMPLE
540 Howard
(415) 978-9942

1015 FOLSOM
1015 Folsom
(415) 431-1200

330 RITCH
330 Ritch
(415) 541-9574

TOP OF THE MARK
Mark Hopkins
Intercontinental
1 Nob Hill
(415) 616-6916

TRIPLE CROWN
1760 Market
(415) 863-3516

TUNNEL TOP
601 Bush
(415) 986-8900

UNDERGROUND SF
424 Haight
(415) 864-7386

VELVET LOUNGE
443 Broadway
(415) 788-0228

WARFIELD
982 Market
(415) 775-7722

YOSHIS SAN FRANCISCO
1330 Fillmore
(415) 655-5600

BAY AREA

ALBATROSS PUB
1822 San Pablo, Berk
(510) 843-2473

ANNA'S JAZZ ISLAND
2120 Allston Way, Berk
(510) 841-JAZZ

ASHKENAZ
1317 San Pablo, Berk
(510) 525-5054

BECKETT'S
2271 Shattuck, Berk
(510) 647-1790

BIG FOX THEATRE
2215 Broadway, Redwood City
(650) 369-4119

BLAKES
2367 Telegraph, Berk
(510) 848-0886

CAFE VAN KLEEF
1621 Telegraph, Oakl
(510) 763-7711

FOX THEATER
1807 Telegraph, Oakl
1-800-745-3000

FREIGHT AND SALVAGE COFFEE HOUSE
1111 Addison, Berk
(510) 548-1761

JAZZSCHOOL
2087 Addison, Berk
(510) 845-5373

JUPITER
2181 Shattuck, Berk
(510) THE-ROCK

LITTLE FOX THEATRE
2209 Broadway, Redwood City
(650) 369-4119

19 BROADWAY
17 Broadway, Fairfax
(415) 459-1091

924 GILMAN STREET PROJECT
924 Gilman, Berk
(510) 525-9926

PARAMOUNT THEATRE
2025 Broadway, Oakl
(510) 465-6400

LA PEÑA CULTURAL CENTER
3104 Shattuck, Berk
(510) 849-2568

SHATTUCK DOWN LOW
2284 Shattuck, Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck, Berk
(510) 841-2082

STORK CLUB
2330 Telegraph, Oakl
(510) 444-6174

21 GRAND
416 25th St, Oakl
(510) 444-7263

UPTOWN
1928 Telegraph, Oakl
(510) 451-8100

YOSHIS
510 Embarcadero West
Jack London Square, Oakl
(510) 238-9200

SFBG



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Steven Underhill
PHOTOGRAPHY

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SAT 7/11 TORMENTA TROPICAL
SUN 7/12 DUB MISSION: DJ SEP
WED 7/15 LAZER SWORD
FRI 7/17 THE ZEROS / FLESHIES / THE HOOKS
TUE 7/21 DOOMTREE
TUE 8/4 NEBULA / THE ENTRANCE BAND
FRI 8/7 BOBBY LONG (TWILIGHT)

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THURSDAY JULY 2 8PM \$10 (SONGWRITER)

BUTTERFLY BOUCHER
EMILIE SIMON
RYAN AUFFENBERG

FRIDAY JULY 3 9:30PM \$20 (ROCK)

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THE UNAUTHORIZED
ROLLING STONES

TUESDAY JULY 7 8PM \$10 (INDIE) 18+

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FAREWELL TYPEWRITER

WEDNESDAY JULY 8 8PM \$10/\$12 (INDIE) ALL AGES

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CHUCK RAGAN OF HOT WATER MUSIC

CHI MCCLEAN

FRIDAY JULY 10 9PM \$14/\$16 (CABARET)

ROSIN COVEN

EGGPLANT CASINO

DJ DELACHAUX

MONDAY JULY 13 9PM \$12 (INDIE)

THE DATSUNS

THE CHELSEA SMILES

PERFECT MACHINES

TUESDAY JULY 14 9:30PM \$10/\$12 (INDIE)

NATALIE PORTMAN'S

SHAVED HEAD

HEY CHAMP • THE FRAIL

WEDNESDAY JULY 15 8:30PM \$12 (INDIE)

LAURA VEIRS

THE OLD BELIEVERS

CATALDO

THURSDAY JULY 16 9PM \$10 (ROCK/PSYCH)

MISSION CREEK MUSIC FESTIVAL PRESENTS:

LUMERIANS

GRAVEYARD (CO-HEADLINE)

CITADELLE

FRIDAY JULY 17TH 9PM \$16 (ROCK)

KFJC PRESENTS:

FLIPPER

TOILING MIDGETS

SAVAGE REPUBLIC

SATURDAY (EARLY SHOW) JULY 18TH 8PM \$18 (ROCK)

AN EVENING WITH:

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visual art

Can we get kinky? Making naughty and nice with a noteworthy neighbor, Ratio 3's new exhibition "Safe Word" takes a peep at kinkdom in the Kink.com kingdom through works by Amanda Kirkhuff (left), Danny Keith (top right), and Anthony Viti (bottom right). | AMANDA KIRKHUFF, *THE BURDEN*; DANNY KEITH, *ULTIMATE SURRENDER.COM*, NO. 1; AND ANTHONY VITI, *STILL FROM MISSION & 14TH*, COURTESY OF RATIO 3.



Kinda Kink.com

Ratio 3's "Safe Word" reaches out to a neighbor

By Johnny Ray Huston
johnny@sfbg.com

It's a beautiful day in the neighborhood — won't you be my neighbor? That classic American question is all trussed up and ready to go thanks to "Safe Word," a new exhibition at Chris Perez's gallery Ratio 3 that peeks inside a nearby Mission District space: San Francisco's lively new gargantuan factory of BDSM imagery, Kink.com.

An all-too-rare site-specific appraisal of urban landscape and activity is intrinsic to this show. Even before Kink.com took over the 200,000-square-foot San Francisco Armory, the landmark's fortress-like appearance and mammoth scale cried out for this kind of creative response. Back in 2003, reviewing a show of mixed media cubic works by Will Yackulic at the now-defunct gallery Pond, I used the block formations in Yackulic's art and Pond's across-the-street proximity to the Armory as an opportunity to take stock of the structure formerly known as San Francisco National Guard Armory and Arsenal, a neo-medieval brick goliath that was fully erected in 1914 and registered as a historical land-

mark in 1978.

At that time, the Armory was long dormant, but three years later, Kink.com purchased the site to use it as a production studio. While Kink.com's location and activities have, unsurprisingly, generated a vast variety of local reportage, the five contributors to "Safe Word" don't attack or celebrate the company — and its curious macrocosmic 21st-century update of old Hollywood's studio system — so much as use its complex notions and representations of literal site and virtual space as trampolines for their own artistic imaginations.

In comparison to the clutter and overload characteristic of many group shows, "Safe Word" spreads nine works by a handful of artists across Ratio 3's roomy confines in a manner that prevents any one piece from going neglected. To some degree, the standout works are those one first encounters upon entering the gallery. On the immediate right are four oil-on-panel paintings by Danny Keith that depict screen captures of grappling men from NakedKombat.com and UltimateSurrender.com. In Keith's paintings, two torsos become one — not through the penetration shots one associates with hardcore

porn, but through beast-with-two-backs-and-one-head physical images that momentarily occur during wrestling bouts. The compelling puzzle of these human pretzels is that Keith's carefully selected and at times broodingly emotive visions bypass or subvert or transform the power games present in the titles of the source material. (In contrast, an orange-hued painting by Francine Spiegel remains elliptical as a visual response to Kink.com.)

Amanda Kirkhuff's two graphite drawings (one on a large sheet of paper, another on a wall) are confrontational. On the far side of the room from Ratio 3's front door, they greet viewers with (in one case) human-scale and (in another) larger-than-life full-frontal female nudity. Kirkhuff's *The Oldest Profession* is like a 21st-century female answer to de Kooning. Thanks to a tit mountain and triangular patch of pubic forest, the piece's faceless female torso flirts without sentiment with monumental abstraction — less obviously, and more wittily, Kirkhuff uses the magnified pixel or fractal block patterns of video in a manner that evokes Kink.com's brick façade. Kirkhuff's *The Burden* is the closest thing to a self-portrait in the show. Its subject meets the viewer's gaze with a casual strength and defiance. Viewed within the context of Kirkhuff's past hilarious renderings of pop culture icons and monsters such as Monique and Dr. Laura, these works prove she'll likely

excel in a solo show context.

Two pieces within "Safe Word" reconfigure material from Kink.com. Takeshi Murakata's installation *Because I Know How to Relax, I Can Work and Play Better* matches woman-on-woman BDSM video with new age relaxation audio. There's a comic frisson between the imagery and the verbal instructions: when the voice-over asks one to imagine a hand reaching inside one's body, a semi-literal corollary takes place on screen. And connections between BDSM and meditative practice becomes quite clear. The idea is a bit glib and easy, though. More evocative is Anthony Viti's looping five-minute video *Mission & 14th*, a card-shuffle barrage of fast-forward on-the-set screen captures of men and women at work and at play before and around the camera. At the same time that Viti's piece demystifies or ignores the rigid barricades that characterize Kink.com activity, it also — like Keith's paintings — defies the rules and perhaps rigidity associated with BDSM. Here, desire isn't bound or laying down the law. Instead, it manifests as a polymorphously perverse blur. **SFBG**

SAFE WORD

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“Bernd & Hilla Becher: A Survey — 1972-2006”

» REVIEW The problem, or perhaps the benefit, of a survey of photographs by Bernd and Hilla Becher in an environment like the Fraenkel Gallery is the institutional quality the space projects onto the work. Although a sense of sterility is key to the Bechers’ photography, and while it can be contended that the 49 Geary Street site only accentuates the Bechers’ attempt at objectivity, such a setting also brings the success of the work in the marketplace to the fore, rather than providing a hermetic environment in which to operate.

This conundrum is interesting in light of the deadpan documentation of the water towers, grain elevators and blast furnaces that are the subject of the Bechers’ black-and-white photographs and, seemingly, the Fraenkel show. Arranged in grids for side-by-side comparison, each industrial structure is consistently the same size within its frame. As a result, there is a sense of impartiality, which prompts a discourse between the documented structures and, more broadly, between each photograph. The Bechers’ appear to be simultaneously operating within a system and outside a system. They implement something akin to a turn-of-the-century scientific classificatory technique in which the camera is used to document a subject’s unique features, but they also aesthetize the subject.

Bit the neutral stance of the Bechers’ photographs eschews Blossfeldt-like modeling. Instead, it appears to take cues from the Bauhausian model — one in which the built environment was celebrated, along with the camera, as archetypically modern. Yet while both styles of photography might be influences (perhaps especially so because of the couple’s respective academic training), the Bechers’ photography consistently removes clear reference points. Because of this, the stance of the gallery in which the work is exhibited becomes more apparent. Despite its prime examples from — and comprehensive look at — the German couple’s work, this survey situates their photography within a historical context rather than accentuating its conceptual relevance. **(Ava Jancar)**

BERND & HILLA BECHER: A SURVEY — 1972-2006 Through Fri/3. Tues–Fri,

10:30–5:30 a.m.; Sat., 11 a.m.–5 p.m. Fraenkel Gallery, 49 Geary, SF.

(415) 981-2661. www.fraenkelgallery.com

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For complete art listings go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **“In a New Light: The Asian Art Museum Collection.”** Ongoing.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **“Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.”** Work by surrealist poets and artists. Ongoing.

Cartoon Art Museum 655 Mission; CAR-TOON.

Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo.”** Through Sun/5. **“Watchmen.”** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **“The Brinkley Girls.”** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.

Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“Chagall and the Artists of the Russian Jewish Theater.”** An exhibition of 200 works of art and ephemera. Through Sept 7. **“Being Jewish: A Bay Area Portrait.”** Ongoing.

De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college

students with ID (free first Tues). **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing.

Legion of Honor Lincoln Park, 34th Ave and Clement; 750-3600. Tues–Sun, 9:30am–5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. **“Waking Dreams: Max Klinger and the Symbolist Print.”** Retrospective of the German Symbolist artist. Through Sat/4.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“Austere: Selections From the SFMOMA Collection.”** Photography and architecture and design. Through Tues/7.

“Otl Aicher: Munchen 1972.” Graphic design. Through Tues/7. **“Patterns of Speculation: J. Mayer H.”** German architectural studio. Through Tues/7.

“Looking In: Robert Frank’s ‘The Americans.’ Exhibition devoted to the photographic classic. Through August 23. **“Georgia O’Keeffe and Ansel Adams: Natural Affinities.”** Show dedicated to the two popular American artists. Through Sept 7. **“Art in the Atrium: Kerry James Marshall.”** Monumental murals. Ongoing.

San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues–Fri, 11am–5pm; Sat, 1–5pm. Free.

“Star Quality: The World of Noel Coward.” Exhibition dedicated to the icon. Through August 29. **“Maestro: Photographic Portraits of Tom Zimberoff.”** Portraits of national and international conductors. Ongoing. **“150 Years of Dance in California.”** Ongoing. **“San Francisco in Song.”** Ongoing. **“San Francisco 1900: On Stage.”** Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues).

“Nick Cave: Meet Me at the Center of the Earth.” Mixed media sculptural “soundsuits” by the Chicago dancer-turned-artist. Through Sun/5. **“Through Future Eyes: The Endurance of Humanity.”** Contemporary work by ten artists, including six Young Artists at Work curators. Through Sun/5.

BAY AREA
Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm. **“Appellations to Antiquity.”** 19th and 20th century works from the museum collection. Through July 26. **“Pop to Present.”** Survey from the 1960s to the present. Through August 16. **“Contemporary Glass.”** Modern glass works. Ongoing. **“Rodin! The Complete Stanford Collection.”** Ongoing.

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon–Wed, Sun, 11am–4pm. \$4, \$3 students and seniors. **“Memory Lab.”** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing.

“Projections.” Multimedia works from the museums archival, documentary, and experimental films. Ongoing.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun).

“Future of Sequoias: Sustaining Parklands in the 21st Century.” Panoramic photos with commentary. Through August 23. **“Squeak Carnwath: Painting is No Ordinary Object.”** A solo exhibition dedicated to the Oakland artist. Through August 23. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing.

Phoebe A. Hearst Museum of Anthropology UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed–Sat, 10am–4:30pm; Sun, noon–4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. **“From the Maker’s Hand: Selections from the Permanent Collection.”** An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. **“Galaxy: A Hundred or So Stars Visible to the Naked Eye.”** Museum survey curated by Lawrence Rinder. Through August 30. **“Human Nature: Artists Respond to a Changing Planet.”** Collaborative exhibition. Through Sept. 27. **SFBG**

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stage

Jack Goes Boating's always-single Jack (Danny Wolohan) tests the waters of romance with Connie (Beth Wilmurt), while already-coupled Clyde (Gabriel Mann) gives Jack tips on staying afloat.

PHOTO BY DAVID ALLEN



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Wading in

Aurora Theatre's see-worthy romantic comedy

By Robert Avila
a&eletters@sfbg.com

Yeah, it's a big one — “going boating” — for the working-class castaways in New Yorker Bob Glaudini's 2007 *Jack Goes Boating*, a surprisingly poignant comedy now making a strong Bay Area debut at Berkeley's Aurora Theatre. Who would propose such a thing lightly? The word even sounds funny, at least in the mouths of the three friends assembled in the scene — longstanding couple Clyde (Gabriel Mann) and Lucy (Amanda Duarte), and Clyde's best friend and perennial bachelor Jack (Danny Wolohan). Their tongues trip unfamiliarly on the “t” like it was a pinky finger extending suddenly from their coffee hand.

The two relationships at the center of *Jack Goes Boating* — one very tentatively setting forth, the other possibly foundering after several years — make for less than smooth sailing, plot-wise, but a class act all around, especially as delivered by director Joy Carlin's excellent ensemble. And yes, the aquatic metaphors are heavy in

the mix, as Jack, with his friends' encouragement, makes it his mission to finally woo and win a love of his own. That would be Connie (Beth Wilmurt), a mortician's assistant and, presumably, boating enthusiast whom senior colleague Lucy and Clyde have helpfully pointed in Jack's direction.

An aging, bashful, lifelong single guy turned dedicated stoner of the reggae-saturated “positive vibes” school, Jack's vaguely embarrassing enthusiasm for Rastafarianism smacks of the quiet desperation of the well-meaning dork, especially as visually crowned by a budding nimbus of white-guy dreads. But it also points to a crucial motive in Jack's fledgling love life, namely some sort of anchor of decency and solace in a sea of urban chaos and confusion, a context made palpable in the comically supple Wolohan's charmingly perplexed, almost painful determination as Jack.

It's clear early on that some sacrifice is in order. To make everything turn out right for Jack and Connie's little borough romance, it behooves Jack to first learn how to swim (Clyde to the

rescue: when he's not driving a limo like coworker Jack, he's a swimming instructor). Moreover, owing to a little misunderstanding on Connie's part, Jack needs to learn how to cook (Clyde to the rescue again, this time by suggesting Jack study with an assistant pastry chef Clyde knows to have been lately and uncomfortably acquainted with his own dear Lucy). Clyde's attempts to do good are themselves problematic, however, having at points a competing agenda of their own (conflicting motives Marin plays to superb effect), centered on the baggage he and Lucy (a feisty and sharp-witted match in Duarte's terrific characterization) have accumulated over many years. In fact, as Jack slowly wades into the deep end of the pool, literally and figuratively, Clyde and Lucy's increasingly obvious dirty laundry begins to look like unintentional warning flags.

But Jack perseveres. Not yet at the oars, he's nonetheless set a firm course already. He's on board for this love thing. And, according to Glaudini, it's as much a matter of self-survival as self-sacrifice. His swimming lessons with Clyde inch him ever so gently toward the deep end of the pool. But in a sense he's already there, surrounded by the vortex of urban stress and mayhem as well as his own whirling emotions, all of it

manifest in the predatory competition of other men — more often than not reduced to synecdoche in the dialogue: an aggressive erection on the subway, a stray hand on an unsuspecting breast, a philandering cannoli — and his own explosive temper. It's the dicey but also ennobling power of love that makes Jack and Connie (whose own neurotic complexity gets its full due in Wilmurt's shrewdly unnerving yet sympathetic characterization) able to navigate these waters finally, rather than merely treading them in a self-induced fog of pot smoke or “positive vibes.”

Veteran Bay Area actor-director Carlin guides this beautifully designed production with sure comic instincts, making for an enjoyable ride all the way. But she and her cast also know the play gathers much of its momentum from deeper, darker waters just below its romantic comedy surface. **SFBG**

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“The Monthly Rumpus”

▶▶ PREVIEW Sex and literary magazines go together like, um, hold on a minute ... well, maybe they haven't in the past, but they certainly will this Tuesday, when the good people of the SF-based literary magazine the *Rumpus* hold their monthly variety show at the Make-Out Room. The event will center around readings and testimonials from past and present sex workers, who come from many different walks of life. Among those performing is Zak Smith. The Syracuse, N.Y., native rose to prominence as a painter, specializing in striking, erotic portraits of the fairer sex, which culminated in the publication of his popular 2005 anthology *Zak Smith: Pictures of Girls*. In 2006, he began acting in pornographic films on the side, and the Yale graduate will be sharing stories about that, as well as other parts of his professional and personal life.

Joining Smith will be prolific author, performer, and one-time sex worker Michelle Tea, who is known particularly for her vivid depictions of life in San Francisco's grimy underbelly. Also, Kirk Read, the writer of *Learn to Snap*, which chronicles growing up as an openly gay teenager in a small Virginia high school, will be speaking, as will Madison Young, a performance artist-adult performer.

Also gracing the stage will be L.A.-based, supremely-bearded comedian Kyle Kinane, the ambient sounds of Sig Hafstrom, and a burlesque show from Mariel à la Mode. While the aforementioned artists are more than enough to fulfill the most ravenous appetite, like all great sex, there is something special saved for the end.

That little somethin' will be a performance from folky songstress Jill Sobule. The quirky blonde gave us “I Kissed A Girl” (not Katy Perry's faux-lesbian, straight-guy-cum-on stink bomb), “Supermodel,” and a host of other honest, light-hearted numbers, that are sure to go down just as smooth as that postcoital cigarette. Although she is a dead ringer for Anne Heche — c'mon, who's sexier than the original Ms. Ellen? (only joking) — her playful, surprisingly alluring folk-rock will be the perfect resolution to an eclectic evening. **(Daniel N. Alvarez)**

THE MONTHLY RUMPUS Tues./7. 7 p.m. \$20–\$55. Make-Out Room, 3225 22nd St., SF. (415) 647-2888, www.therumpus.net

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

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BAY AREA

Lady Susan Berkeley City Club, 2315 Durant, Berk.; (510) 333-5330, www.bellaunion.org. \$15-\$25. Previews July 2. Opens July 3. Runs Thurs-Sat, 8pm; Sun, 3pm. Through July 26. Bella Union Theatre Company presents the world-premiere stage production of the novel by Jane Austen adapted by Christine U'Ren.

ONGOING

At Home at the Zoo A.C.T., 415 Geary; 749-2228, www.act-sf.org. \$14-\$82. Wed/1-Sat/4, 8pm; Sat/4-Sun/5, 2pm. Director Rebecca Bayla Taichman's production for American Conservatory Theater—featuring three admirable performances from ACT vets Fusco and Augesen and returning SF native Felciano (Jan in season opener *Rock 'n' Roll*)—



PHOTO BY KRISTINE LARSEN



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shows the diptych-like relationship with intelligence and an innately Albeean grasp of feral qualities beneath civilized surfaces. (Avila) **August: Osage County** Curran Theatre, 445 Geary; 512-7770, shnsf.com. \$35-\$80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6. The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.

East 14th The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through July 18. Don Reed's solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. (Avila)

Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

Emperor Norton the Musical Dark Room Theater, 2263 Mission; 401-7987. \$20. Fri/3-Sat/4, 8pm; Sun/5, 3pm. Dark Room Theater and Third Child Productions present this popular show based on a true story about a businessman who lost his mind in post-Gold Rush San Francisco.

Fayette-Nam Thick House Theater, 1695 18th St.; 401-8081, www.asianamericantheater.org. \$15-\$25. Thurs-Sat, 8pm; Sun, 2pm. Through July 11. Asian American Theater Company presents a world premiere play by Aurorae Khoo.

“Helluva Night” Royce Gallery, 2901 Mariposa; (866) 811-4111, www.helluvanightsf.com.

CONTINUES ON PAGE 38 >>



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THIS WEEK



DEER TICK
7/1 Independent

RED CORTEZ
7/1 Hemlock

SAMIAM
7/2 Bottom of the Hill

THE ABYSSINIANS
7/3 Independent

THE LOVEMAKERS
7/3 Rickshaw Stop

**THE HEAVENLY
STATES**
7/3 Uptown

DURAN DURAN
7/7 Fillmore

MINIATURE TIGERS
7/7 Cafe du Nord

DIRTY PROJECTORS
7/7 Independent



**NEW KIDS ON THE
BLOCK**
7/9 Sleep Train Pavilion

OLD 97'S
7/9 Fillmore

CRACKER
7/10 Independent

ROSIN COVEN
7/10 Cafe du Nord

**LADYSMITH BLACK
MAMBAZO**
7/10-12 Yoshi's Oakland

ONEIDA
WOODEN SHIIPS
JONAS REINHARDT
7/11 Bottom of the Hill

DEATH CAB FOR CUTIE
ANDREW BIRD
RA RA RIOT
7/11 Greek Theatre

THE DATSUNS
7/13 Cafe du Nord



COLDPLAY
7/13 Shoreline Amphitheatre

TORTOISE
7/13 Great American
Music Hall

**NATALIE PORTMAN'S
SHAVED HEAD**
7/14 Cafe du Nord

BLONDE REDHEAD
7/14-15 Independent

LAZER SWORD
7/15 Elbo Room

FLIPPER
7/17 Cafe du Nord

THE ZEROES
FLESHIES
7/17 Elbo Room

PATO BANTON
7/19 Independent



DE LA SOUL
7/23 Fillmore

OF MONTREAL
7/24 Fox Theater



NO DOUBT
7/13 Shoreline Amphitheatre

JARVIS COCKER
7/28 Fillmore

JUDAS PRIEST
WHITESNAKE
7/31 Sleep Train Pavilion
THE MUMBLERS
7/31 Uptown

**NEBULA
KAURA**
8/4 Elbo Room

BART DAVENPORT
8/7 Uptown

UNDERWORLD
8/7 Fox Theater

**LOS AMIGOS
INVISIBLES**
8/8 Fillmore



ROCK THE BELLS 2009
NAS
THE ROOTS
BUSTA RHYMES
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STAGE

ONGOING CONT>

\$25-\$40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one-act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.

La Traviata War Memorial Opera House, 301 Van Ness. 864-3330, www.sfoopera.com. \$15-\$290. Days and times vary. Through Sun/5. San Francisco Opera presents Giuseppe Verdi's classic, starring Anna Netrebko.

Lettucetown Lies Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. \$15-\$50. Fri-Sat, 8pm, through July 25. Actor-comedian Kenny Yun came of age in Salinas. That's Steinbeck country to most, although anyone actually hailing from there probably has other, more primary associations with the place, like the jacked up pick-up trucks, or the endless fields with their silhouettes of migrant workers stooped knee-high in the produce you'll be enjoying at dinner time. Or maybe the cigarettes, consumed initially, according to Yun, as a defensive measure: to cover the scent of cow shit everywhere. For the teenaged Yun and his cohorts, there's a herd instinct that goes with the stink of manure in this rural enclave. And for a closeted gay Asian teen in an all-male Irish Catholic school, the stakes for being different are high. That includes at home, where his immigrant parents struggle to provide the traditional opportunities for their American children. Director David Ford and Yun have sculpted his reminiscences into a coherent but somewhat less than complete arc, although Yun's charm, good-natured humor and sincerity make the journey pleasurable. A sometimes heavy-handed delivery comes balanced by some sharp characterizations, including an intriguing reading of Satan as a wry redneck and slyly heroic alter ego—a figure well adapted to separating the mice from the men. (Avila) **Now and at the Hour** EXIT Stage Left, 156 Eddy; 931-1094, www.theexit.org. \$15-\$25. Fri-Sat, 8pm, through Aug 15. (No shows July 3-4). EXIT Theatre presents Christian Cagigal's magical experience about time and reflection. **Pearls Over Shanghai** Hypnodrome, 575 10th St.; (800) 838-3006, www.thrillpeddlers.com. \$30-\$69. Fri-Sat, 8pm. Sundays, 7pm, starting July 26. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Some Men New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-\$40. Wed-Sat, 8pm; Sun, 2pm. Through July 12. New Conservatory Theatre Center presents the West Coast premiere of Terrence McNally's sweeping but also spotty look at almost a century of American gay life in and out of the closet, with an eye to present-day struggles for marriage equality. (Avila) **Spamalot** Golden Gate Theatre, 1 Taylor; www.shnsf.com. \$25-\$99. Fri/3-Sat/4, 8pm; Sun/5, 2pm. Making what Python fans at least will consider a long overdue Bay Area premiere, founding member Eric Idle's 2005 Broadway musical adaptation of *Monty Python and the Holy Grail* is galloping across the boards at Golden Gate Theatre, coconut shells in hand. (Avila) **Sultry Summer Magic** Teatro ZinZanni, Pier 29, The Embarcadero; 438-2668, www.zinzanni.org. \$117-\$195. Wed-Sat, 6pm; Sun, 5pm. Through Aug 30. The circus company presents

The Randols, Eugeniy Voronin, Michael Davis, Svetlana, Peter Pitfsky, Duo Artemiev, the Teatro ZinZanni Band, and a special roster of singing stars.

BAY AREA

Jack Goes Boating Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, auroratheatre.org. \$28-\$50. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 19. Aurora Theatre Company presents Bob Glaudini's quirky romantic comedy starring Joy Carlin.

What the Butler Saw Marin Theatre, 397 Miller Ave, Mill Valley; (415) 388-5208, www.marintheatre.org. \$31-\$41. Wed/1, 7:30pm; Thurs/2-Sat/4, 8pm; Sun/5, 2 and 7pm. Marin Theatre Company presents Joe Orton's uproarious farce.

DANCE

"QueerTango Festival" SF venues vary; www.queertango.us. \$5-\$70. Wed-Sun, times vary. SF hosts the first International QueerTango Festival, featuring workshops at Café Cocomo by day and various events at various venues by night, including an opening night performance at CELLSpace.

San Francisco Moving Men Garage, 975 Howard; 885-4006, www.brownpapertickets.com. Fri-Sat, 8pm; Sun, 5pm. Call for prices. As part of the National Queer Arts Festival, the San Francisco Moving Men present "Dancing," a showcase of the Bay Area's best male dancers.

PERFORMANCE

"The LAB 25th Anniversary Performance Series" The LAB, 2948 16th St; (415) 864-8855, www.thelab.org. Various dates, 7:30pm. Through July. \$8. The LAB presents a series of performances in celebration of its anniversary. The second week features Chris Brown's experimental music.

Stern Grove Festival Sigmund Stern Grove, 19th Ave and Sloat; 252-6252, www.sterngrove.org. Sun, 2pm. Through Aug 23. Free. The annual festival's 72nd season features a stellar line-up of world-class performers, including Joan Baez, Les Nubians, and San Francisco Ballet.

"Tilted Frame" Studio 250, 965 Mission; www.cafearts.com. Thurs, 8pm. Through July 30. \$10. Combined Artform presents this multimedia comedic improv show directed by Matthew Quinn.

Visual Poetry and Performance Festival Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155, www.missionculturalcenter.org. Varying times, through July 10. \$5. MCCLA hosts an exploration of experimental poetry in which the image and the plastic element are predominant, featuring a variety of artists and special guests.

BAY AREA

"Hubba Hubba Revue" Uptown, 1928 Telegraph, Oakl; www.hubbahubbarevue.com. Mon, 10pm. Ongoing. \$5. Scantily clad ladies shake their stuff at this weekly burlesque showcase.

COMEDY

The Clubhouse 414 Mason; 921-2051. Sat, 5-6:30pm, through Aug 29. \$25. Liz Grant presents her original stand up comedy show, "Deja Wince," about surviving love. Also, Scotch Wichmann, Daymon Ferguson, Natasha Muse, Ken Townsend, and Joe Kocak present "The American Idiot Show" on July 4.

Cobbs Comedy Club 915 Columbus; 928-4320, www.cobbscomedyclub.com. Wed-Thurs, 8pm; Fri, 8 and 10:15pm. \$20.50. Arj Barker from "Flight of the Concorde's" headlines.

Punch Line 444 Battery; 397-7573, www.punchlinecomedyclub.com. Wed-Fri, call for times and prices. Clinton Jackson headlines. Also, Moshe Kasher hosts a release party for the comedy album "Everyone you know is going to die...and then you are" on July 7.

Purple Onion 140 Columbus; (415) 956-1653, www.purpleonioncomedy.com. Days and times vary. Starting July 1, more than 84 comedians will compete for more than 10 weeks to be crowned Bay Area Laugh Leader in September.

"Sunday in the Mission" Brava Theater, 2781 24th St; www.brava.org. Sun, 7:30pm, through July 26. \$10. Jamie Mulligan hosts a new weekly sketch comedy series that aims to do better than *Saturday Night Live*.

"The Super Comics Comedy Show!" 4 STAR Theatre, 2200 Clement; 666-3488. Sat, 11pm. \$10. Howard Stone hosts top comedians such as Jimmy Gunn, Mike Meehan, Kurt Weitzmann, Tessie Chua, and Danny Dechi. **SFBG**

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
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July 4 Dining Deals

► **PREVIEW** Fourth of July tends to be a casual, low-brow, pre-packaged-potato-salad-and-cheap-beer kind of holiday. But it doesn't have to be. This year, Bay Area foodies can celebrate our country without compromising their culinary standards. CAV Wine Bar and Kitchen will host a BBQ with ribs and fixins, as well as vegetarian options. (\$35/person. 1666 Market, SF. 415-437-1770, www.cavwinebar.com). That Hayes Valley beacon of class and culture, Jardinière, will sport red, white, and blue tablecloths and family-style dining while serving haute twists on classic dishes like pickled watermelon, Berkshire pork ribs, and lobster rolls. (\$55/person. 300 Grove, SF. 415-861-5555, www.jardiniere.com). For a bit of French flair (we are a melting pot, after all), La Folie will be open for the first time this July 4 (2316 Polk, SF. 415-776-5577, www.lafolie.com). Or check out Paul K, whose Dine About Town deal has been extended through July 5, for summer classics like heirloom tomato salad, pan-seared white seabass, or flatiron steak (\$34.95/person. 199 Gough, SF. 415-552-7132, www.paulkrestaurant.com). **(Molly Freedenberg)**

JULY 4TH DINING DEALS. Various times and locations. Check individual

Websites for information.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 1

RecruitMilitary Career Fair AT&T Park, 24 Willie Mays Plaza, SF; www.recruitmilitary.com. 11am-3pm, free. Recently returned troops, other veterans, and their spouses are invited to interview national, regional, and local employers about job opportunities.

THURSDAY 2

High Sierra Music Festival Plumas-Sierra Fairgrounds, Quincy; www.highsierramusic.com. Thursday 3pm - 4am, Friday - Saturday 10am - 4am, Sunday 10am - 3am; \$55-170. Music includes John Butler, Umhrey's McGee, Ani DiFranco, Disco Biscuits, Galactic, and more. With camping, food, craft fair, microbrews, yoga, parades, kids zone, and more.

Oy Vey! Thursday Contemporary Jewish Museum, 736 Mission, SF; (415) 655-7800. 5-8pm; free, \$5 general admission to exhibitions. Enjoy a Manischewitz shooter, or cocktail of your choice, while listening to music, kvetching with friends, and experiencing some art.

Socialism Conference 2009 Women's Building, 3543 18th St., SF; www.socialismconference.org. Thursday 7-9pm, Friday-Saturday 9:30am-9pm, Sunday 9:30am-3pm; \$10-85. Gather with activists from around the world to take part in discussions about ending racism, achieving equal rights, speaking truth to power, and more.

FRIDAY 3

Independence Day Celebration with the Oakland East Bay Symphony Craneway Pavilion, 1414 Harbor Way South, Richmond; (510) 215-6000. 6:30pm, fireworks 7pm, symphony 8pm; free. Enjoy live music, food, and fireworks on the waterfront, followed by a great view of the City of Richmond's firework display, happening at 9:30pm.

SATURDAY 4

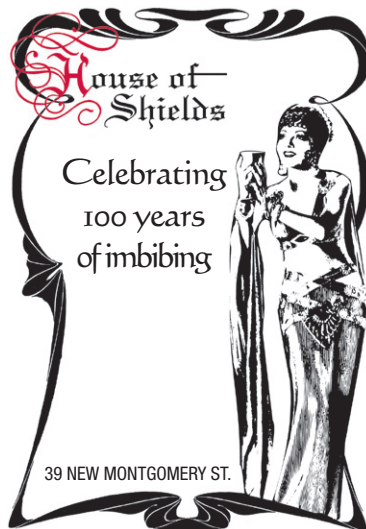
San Francisco Fourth of July Fireworks Pier 39, SF. 9:30pm, free.

BAY AREA

Fourth of July Celebration on the Aircraft Carrier USS Hornet Pier 3, 707 W. Hornet, Alameda; (510) 521-8448 x282. 10am-10pm; \$25 adults, \$10 children. Explore the many decks of the USS Hornet, play games, listen to live music, take tours, or just watch the San Francisco fireworks from the flight deck at 9:30pm.

TUESDAY 7

Jobs for Artists: Building Momentum for a 21st Century New Deal for the Arts Audre Lorde Room, Women's Building, 3543 18th St., SF; (415) 710-0187. 7pm, \$5-10 suggested donation. Featuring a panel discussion on the legacy of the federal jobs programs for artists and writers, with short readings and original performances by local poets. **SFBG**



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Zine it like you mean it

Goteblüd is a treasure trove of DIY publishing

By Johnny Ray Huston
johnny@sfbg.com

INTERVIEW Nestled in the corner of the old New College building, true seekers will find Goteblüd. Matt Wobensmith's zine emporium keeps the building's dedica-



tion to countercultural self-publishing alive. As characterful as it is small, Goteblüd places shelves of photocopied DIY writings amid a brown shag paneling motif that wittily references the cat-scratch antics found within Ed Luce's comic *Wuvable Oaf*, the store's main link to contemporary publications. Currently the space also hosts "Yes I Am, But Who Am I Really?," a showcase of queer zine and queer punk memorabilia: zines, photos, and letters (including a pissy postcard from Henry Rollins) create a terrific one-of-a-kind wallpaper, while t-shirts for bands hang from the ceiling, as if asking to be filled by new rebellious bodies. After scouting out the show, I recently asked Wobensmith about Goteblüd's origins, its contents, and its future plans.

SFBG How did Goteblüd come about?

MATT WOBENSMITH I've been collecting zines since I was a teen. In the past few years, I've heard people say things like "I just threw out four boxes of zines," and I say to myself: That is wrong! Why do people think old zines are worthless? They're priceless. So I began to take zines off peoples' hands, and started putting them in storage boxes. After a while,

this pastime became more of an obsession as I tried to fill gaps in the collections by actively buying from people. When I found the space, I knew it was time to launch a vintage zine store.

SFBG A book titled *Queer Zines* (Printed Matter, 180 pages, \$25) was recently published. As someone who played a major role in an important period of the queer zine and queer punk movements, what did you think of it?

MW I was active in the queer punk and then homohop music scenes for a while, but that's kind of history. It's through this weird zine collecting thing that I find myself faced with my past again.

I saw the *Queer Zines* book that accompanied the show Printed Matter did in New York City last year. It was inspiring and also satisfying that this era of self-publishing was finally getting more exposure. I don't know who I'd be without some of those zines!

At the same time, I felt that the queercore phenomenon was different from the larger queer zine genre. It's focused around music and music culture, had lots of young people, and was connected to a radical subculture loosely based on punk rock. The name of the show is paraphrased from a Team Dresch song: "Yes I Am, But Who Am I Really?" It's a slight dig at Melissa Etheridge, but ultimately sums up the struggle for identity and purpose and survival.

Also, it's a scene where women played an enormous role in shaping the dialog and aesthetics. The

influence of the riot grrrl movement was not insignificant, either. Some people attribute queer zines to things like *Straight to Hell* or [William S.] Burroughs, but these zines are far more likely to have been inspired by radical music figures: Black Flag, Throbbing Gristle, the Shaggs, Yoko Ono, female rockers, as well as good old 1980s hardcore. In many ways, queercore was an alternative to an alternative. And it had a soundtrack.

SFBG Looking back at the materials in the current show, what surprises you — what do you see anew now, years later, or wish was more present in current society or social currents?

MW What I really value in old zines is this incredible sense of urgency. There's some insane, obsessive person trying to reach out and find like-minded people, so they make a zine. It's a search for kindred souls, and an almost desperate bid for creative and intellectual validation. It can be fun, but is ultimately quite serious. It has a lot of integrity. I love that spirit and dedication.

That same feeling is totally lacking in today's culture. The Internet has released much of the pent-up need to connect, to find information, to really put effort into communication. Today's pop culture is also highly self-aware and navel-gazing, and people seem more obsessed with mundane actions of others — via tweets, social networking, whatever — than creating original ideas and taking risks. Old zines have original ideas and risks in spades.

SFBG What kinds of zines will people



Meet Mattblüd, Markblüd, and Edblüd: Goteblüd owner Matt Wobensmith gets growly with Mark Herzog and Wuvable Oaf creator Ed Luce at the newly arrived zine shop.

PHOTO BY MATT WOBENSMITH, MARK HERZOG, AND ED LUCE

find in Goteblüd?

MW We try to carry a wide assortment of popular and unknown zines; the more DIY, the better. Though we do have some indie glossies, we carry tons of underground music, pop culture, art, skateboarding, graffiti, low-rider, comic, and experimental zines from the past four decades. We try to focus on older stuff because it's harder to find and it gets people excited. We are always buying and trading too. I love when people challenge me to find a certain zine for them, and I have it!

SFBG One section of Goteblüd is devoted to Ed Luce's Wuvable Oaf comics and paraphernalia. What do you like about Wuvable Oaf, and what plans do you have in connection with the comic?

MW Ed's work, in one word, is fun. It's also really smart and has no small amount of sharp observations on human behaviors and interactions.

It's a "post-bear" comic, but we hate the b-word. It's set in a city that looks suspiciously like San Francisco and we all write the stories together. We try to juxtapose big and small, human and animal, and we love to show people in awkward situations. It's not ironic; it's loving and earnest.

The comic fits into the store — oddly — as it is an encapsulation of so many different sensibilities. Ed's constantly referencing his icons of fashion, bad horror movies, and music — particularly Morrissey. I think it's like a gayer *Love and Rockets* but that doesn't begin to do it justice. Our next issue will spotlight our house cartoon band, Ejaculoid, and we'll be releasing a limited edition record of their music — which is "disco grind-core." **SFBG**

GOTEBLÜD is at 766 Valencia in SF and is open weekends only from noon–5 p.m.

Capitalmania

William I. Robinson's latest outlines a mad rush toward a world where cars consume cereal

By Ben Terrall
a&eletters@sfg.com

REVIEW UC Santa Barbara sociology professor William I. Robinson was recently in the news for having the temerity to criticize the Israeli military's assault on Palestinian civilians in Gaza. Right-wing groups including the ADL orchestrated a campaign attacking Robinson with the implication that any criticism of

Israel's military abuses in the occupied territories somehow equates to anti-Semitism.

It would be nice if Robinson also received some press for the incredibly rich body of work he has produced in his career. His current volume *Latin America and Global Capitalism* (Johns Hopkins University Press, 440 pages, \$55) is an important book for anyone interested in where our imperiled planet is headed. Robinson, author

of the brilliant 1996 study of U.S. foreign aid *Promoting Polyarchy*, is admirably thorough in his overview of the direction capitalism has taken in Latin America since the 1970s. Robinson uses research from years of on-the-ground work, and sifts through rafts of data to map out how neoliberal trade agreements and other mechanisms for greasing the machine of global commerce have increased profits for global elites while deeply disrupting traditional patterns of life and balance with the natural world.

One glaring example Robinson focuses on is the shift toward intensive farming of soy, which has massively displaced small farmers and production of dairy, fruit trees, horticulture, and other grains. Soy production is now much more profit-

able than food production for local consumption — hence malnutrition is on the rise in soy producing areas.

Plans for expansion of biofuel production, Robinson writes, "could well obliterate small and medium producers and consolidate a new empire of corporate agribusiness, biotechnology, chemical and pharmaceutical TNCs [transnational corporations] in South America. The ecological devastation would undermine any gains in terms of a reduction in carbon-based fuels, and we would face a situation — absolutely absurd from any social logic yet consistent with the logic of capital — in which cars would replace human beings as the main consumers of world cereal output."

In addition to these new agro-exports, *Latin America and Global*

Capitalism analyzes the spread of maquiladoras, the transnational tourist industry, exported labor, and remittances from abroad sent home. Robinson makes no bones about being a politically engaged academic, or of shaping his thorough, rigorous work with the intent of it being useful for popular progressive struggles. His sentiments are clearly with the indigenous resistance movements he chronicles in Latin America, as well as the immigrants' rights movement in the United States and the continuing Bolivarian revolution in Venezuela. The ruling elites have their well-funded, right-marching think tanks churning out public intellectuals cultivated to defend the status quo. Grassroots radicals need more like William Robinson. **SFBG**

food + drink

Farallon offers Mark Franz's quietly sophisticated "coastal cuisine" like seared Mediterranean branzino with lobster sauce (pictured), in a Captain Nemo-like, underwater-fantasy setting that's surprisingly gracious.

GUARDIAN PHOTO BY RORY MCNAMARA



Voyage to the bottom of the sea

By Paul Reidinger
paulr@sfbg.com

Since restaurants tend to age in dog years, a restaurant that reaches its 12th birthday — like Farallon — might be called venerable. It has survived its perilous youth to achieve, perhaps, the stability of middle age, and the good news is that while not all that many restaurants see their 12th birthday, the ones that do stand a reasonable chance of seeing quite a few more.

Mark Franz, who cooked at Stars while that glittering spot was still in the hands of founder Jeremiah Tower, has been the man at Farallon from the beginning — the man, at least, in the kitchen. The designer was Pat Kuleto, and the restaurant's interior décor shows a definite kinship with other Kuleto projects from the mid-1990s; like Boulevard (1993), it is rich in fanciful lamps and light fixtures, and like Jardiniere (1997), it includes a conspicuous sweeping staircase.

But mostly there is the Captain Nemo effect, the sense of being in some magical grotto at the bottom of the sea. Many of the visual effects are not subtle: the huge faux scallop shell that forms part of the ceiling and the row of lamps like line-caught fish hanging in front of the exhibition kitchen are two that spring to mind. But Kuleto did not neglect the finer touches, even if it takes a bit longer to

notice them. The tiled mosaics on the wall arches, for instance, are quietly spectacular in their byzantine colors and details. The mosaics have worn well. They lend an air of permanence and impressiveness, and they're what you find yourself staring at long after you've stopped noticing the more outlandish stuff.

The menu describes the cooking as "coastal cuisine," an *au courant* designation for imaginative or contemporary seafood. The restaurant's obvious peers are Aqua and Waterbar; it's less monumental than the former and cozier than the latter, and because it's just a few steps from Union Square, I wondered if we would find some pandering to tourists — some version of cioppino, say. I didn't notice any such over-obviousness. The theme instead is one of discreet sophistication, cleverness that does not call attention to itself.

Sashimi of ahi tuna (\$18), for example, is the kind of thing you could get at dozens of restaurants around town. But Farallon's kitchen gave the glistening ruby tabs of flesh a sly Spanish twist, with an overlay of a *boquerón* (a white anchovy), a scattering of slivered almonds, and a nearby berm of ñora-chili purée, like an honor guard.

A buckwheat blini (part of a four-course, \$65 prix fixe) was soaked — and I do mean *soaked* — in melted butter, then topped with alternat-

ing lengths of gravlax and sturgeon, themselves capped with crème fraîche and a brief hailstorm of salmon roe, like little pebbles of orange glass. The lesson here was butter, its delicate, singular richness. Accept no substitute, because there is none.

The combination of cantaloupe and prosciutto is friendly to the point of cliché, so a little inventiveness is welcome. Farallon's summer melon salad (also part of the prix fixe) featured a core of cantaloupe dice wrapped in swaths of prosciutto and topped with what looked like simple shaved ice but turned out to be verberna granita. Since we intuitively associate color with flavor, it was startling to find so much punch packed into something that looked as if it had been reclaimed from a hotel ice bucket.

The menu does not beat you over the head with screeds about sustainability, and perhaps this restraint is wise, since seafood choices are so often fraught ones. I love arctic char — a milder, eco-friendly relation of salmon — and I very much liked the way it was handled here (\$35): gently roasted, then finished in a cast-iron pot with some white wine and a succotash-like medley of corn kernels, summer squash dice, and cubes of Spanish chorizo. But: the fish had been taken in Icelandic waters, which are quite a few carbon footprints away.

Also carbon-footprinty, though delicious, was soft-shell crab, available as a starter (\$18) on a bed of corn kernels, and as the third of the prix-fixe's four courses, with Puy lentils (a bit overcooked, I thought) and basil-roasted tomatoes. In both cases the crab was fried "naked," which meant without being dipped in batter. Fried batter has its golden, crunchy charms, but it can be overbearing. When you are trying to enjoy crab — especially soft-shell crab, the essence of crab — the best crust is no crust.

Also, crustlessness shaves a few points from the calorie count, which leaves wiggle room for dessert: a warm (prix-fixe) brownie, say, with a pat of malted-milk-ball ice cream bisected by a chewy chocolate tuile, or, for the more restrained, an array of chocolate bites (\$6), including a liqueur-filled truffle and two bites of a sublime milk chocolate-peanut butter pavé. Just the sort of thing the 12-year-old in each of us loves. **SFBG**

FARALLON

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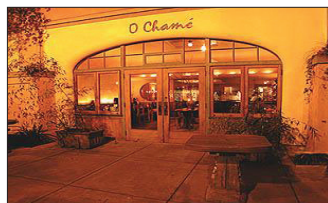
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By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS First I want to say that, in spite of everything, there is no danger of me not coming back. That sentence is dedicated to Jennifer and all my other friends, moms, and childrens. Yes, I am having the *zeit* of my *leben*, but the restaurants here in Berlin charge extra to put butter on your bread. Ergo ...

At the top of my list of Things To Do upon repatriation: invent a purse with a small, stick-o'-butter shaped cooler in the bottom of it.

Then: who knows?

Now I want to tell you about my love. It's not going to be easy, because there's a language barrier. Between me and him, between me and my heart, his and his ... I am studying German. It's like: I want there to be more ways to not be able to express myself. I want to be bilingually speechless. If possible, I would like to be incoherent in even *more* than two languages.

For example, he's French. Of which I know *merde*.

The language of love is easy when you're in it. You want to say everything in the world, but don't have to say anything at all. Maybe just each other's names, half-whispered, half-begged in the half-dark. And his does sound pretty dang pretty this way, you should hear me:

"Fabien," I say.

He says, "Chicken Farmer."

In candlelight he looks a little like David Bowie, only with even happier eyes and way better lyrics. A smile that would melt Gary, Indiana. We do this, the looking and laughing, sometimes even crying, and very very often other things. And occasionally there's the outside world, and, you know: beer. Coffee. We walk on wind and raindrops, and kiss on streetcorners, intoxicated and oblivious. Many times have we been pert near creamed by rent-a-bikes.

And tonight when I see him, he has promised to massage my back with butter. At least I think that's what he said.

Berlin has outdoor Ping-Pong tables like we have basketball courts, so we play a lot of Ping-Pong. He's good. So far we have not kept score. I can count to 21 in four languages, none of which are French. But we don't keep score, and that, not French, is the language of love.

The language we have most in common, of course, is this 'un. Yo, the one I writeth. So that's how we conduct our truly important business, like ordering lunch and deciding who gets to sit at which end of the bathtub. Then comes German. We can both say some things in Italian, too, like *ti voglio bene* and *la bella luna*. I should probably know more Spanish than *uno dos tres*, and so on, but all else I have retained from two years of college classes and 20 years of exposure is "*Me llamo Miguel Gomez*," which is a patent untruth, so I rarely if ever find occasion to use it.

Although ... dada does go well with googoo and gaga. In case you were wondering.

Everyone said, "Don't get your hopes up about the eats in Germany." I'm glad they said this because one of my favorite things in life is being taken completely by surprise. With my Frenchy, the surprise was not complete. I mean, we met months ago in person, if not exactly by name, and although I couldn't have possibly imagined the depth or height or width or the dizzying scent of it, I guess I kinda knew I'd stepped in something wonderful.

But the *news* news here is the food, and the Ping-Pong. Who knew, and knew, respectively? And I don't just mean currywurst. There's great Turkish, some good Asian ... I've had excellent brick-oven pizza, some wonderful pasta dishes, spätzle of course, and the one night I cooked in, guess what I cooked: pork liver!

You never even hear of pork liver in the states. I was just wondering about this, and then: boom, Berlin! Saw it on a menu, got all excited, ate somewhere else, checked the meat counter at the grocery ...

So, I'm just saying. Trying to say. There's the butter thing, or maybe truthfully it's more than that. More like the butter "situation," or "crisis." Oh, and one other flavor missing, but it's a biggie: barbecue. That might help me get onto three more airplanes, in spite of everything, oh *merde merde merde*, because I just discovered this one before I left, and do sorta somewhat miss it. My new favorite restaurant:

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film

Louis (Jason Patric) and Nancy (Maria Bello) connect on the Internet before meeting in real life to fulfill dark fantasies in *Downloading Nancy*. At right, director and famous offspring Jennifer Lynch finds her own lost highway in *Surveillance*, starring Ryan Simpkins and French Stewart.

PHOTO COURTESY OF MAGNET RELEASING



Bare life

Downloading Nancy interrogates sacrifice in the hyperdigital zeitgeist

By Erik Morse
a&eletters@sfbg.com

In one of the many oblique exchanges between potential suicide Nancy Stockwell (Maria Bello) and her killer-cum-suitor Louis Farley (Jason Patric), the sadist asks his victim how she imagines death. Staring at a nearby aquarium teeming with wandering fish, Stockwell gleefully responds that death is a release — like one of them, you can breathe underwater. Swedish music video director Johan Renck's first feature, *Downloading Nancy* is largely a meditation on such metaphysical atmospheres — the suffocating air of tract homes, the cold showers of sexual dysfunction, the liquid plasma of the sickly blue computer screen — and one woman's compulsion for escape.

After a childhood of cruel sexual abuse and 15 years of pitiless marriage to game developer Albert (Rufus Sewell), Nancy retreats from her life of desperation and sets upon a pernicious odyssey. Determined to slough off her physical body and all of its mundane accoutrements, she

enlists Internet pal Louis, an S&M fetishist and videographer, to pleasure and then kill her in a cyber-sacrifice. As the unnerving danse macabre gets underway, Nancy and Louis tease death with self-mutilation and torture, using razor blades, mousetraps, and lit cigarettes to chilling, depraved effect. Nancy's bare arms and legs contain an archive of scars and burn marks, as do other hidden cavities she will puncture before reaching orgasm. Louis, stoic and increasingly conflicted about their atrocious pact, often trades away the pleasure of his own sexual fantasy in order to question Nancy's real motivations or persuade her back toward life. Trading roles of executioner and executed, these lost souls teeter on a threshold where the sovereignty of sacrifice fades imperceptibly into the debasement of living death. Does Nancy's ultimatum to her new beau constitute the ultimate instance of a woman's seduction — or the complete penetration of the digital world into a simulacrum of unsacrificable flesh?

Equally as unnerving are the scenes of Nancy's former life with

Albert, a vampirous clone of the business world. When Nancy vanishes — her depraved goal unbeknownst to Albert — he wanders through the sickly mauve interior of the house, putter in hand, desperately trying to understand where their life went astray, all the while sneaking glances at the computer that had consumed Nancy's life.

Despite some scenes of lugubrious pretension (particularly the "therapy" sessions between Bello and Amy Brenneman as her savior-psychologist), *Downloading Nancy* achieves a dubious distinction: it presents a model of posthuman mortality that oscillates between the bare life of the mutilated body and the de-corporeal skin of the digital screen. Renck employed cinematographer extraordinaire Christopher Doyle to enhance the feeling of *mise en abyme* by coloring everything in etiolated blues and grays. The result is a dystopic recreation of the present (here there are obvious comparisons to Cronenberg's 1996 *Crash*) where boredom has supplanted the titillation of apocalypse. When Louis finally agrees to participate in the penultimate encounter, what ensues is a numbing anticlimax beyond (or beneath) the meaningfulness of sacrifice. **SFBG**

DOWNLOADING NANCY opens July 10 in Bay Area theaters.

DAUGHTER OF DARKNESS: JENNIFER LYNCH STEPS UP WITH *SURVEILLANCE*

Whether by dint of nature, nurture, or nepotism, Jennifer Lynch's small resume to date hasn't fallen far from the paternal tree. Tie-in novel *The Secret Diary of Laura Palmer* annotated *Twin Peaks*, doing a good job too, even if one still better left to your own vile imagination. That series' Sherilyn Fenn wound up starring (after Madonna, and then Kim Basinger, famously dropped out) in 1993's *Boxing Helena*, a "controversial" *amour fou* tale somehow much more intriguingly offensive in anticipation than actuality.

After a very long unexplained hiatus, Lynch is back with her second feature as writer-director. *Surveillance* again drafts talent from dad's stable, notably Bill Pullman, star of 1997's *Lost Highway*. And again, there's a certain hollow jonesing after shock value, where David's cinematic heart of darkness always seemed both frighteningly real and unpinable. Yet modern desert noir reveling in nastiness, *Surveillance* does have its sardonic pulp satisfactions.

FBI agents Pullman and Julia Ormond arrive at a dusty rural police station to investigate two murky incidents producing a lot of fresh corpses. Sole survivors are one precocious little girl (Ryan Simpkins), one still-high skank (Pell James), and one very defensive patrolman (co-scenarist Kent Harper).

While their sometimes fibby testimonies are teased out — what really happened being revealed in flashback — three more bodies turn up in grotesque tableau at a nearby motel. Plus, authorities are on high alert for a natural-born thrill-killing couple on the loose, precise whereabouts unknown.

At its core, *Surveillance* is just cruel, without any true empathy or moral weight attached. But it's also just clever enough to invite reviewing, no matter how far off you spy the big twist coming. Lynch has honed her directing chops; things rumble and explode with precision, no matter that credibility wobbles ever wider like an ill-bolted wheel. Some unexpected names (Cheri Oteri, French Stewart) blend seamlessly into a sharp ensemble. With this Jennifer Lynch starts to be interesting on her own — even more since her already-wrapped next, *Hisss*, is an India-shot horror fantasy based on local mythology. Which, at last, is a project one can't even imagine David Lynch doing. **(Dennis Harvey)**

SURVEILLANCE opens Fri/3 in Bay Area theaters.

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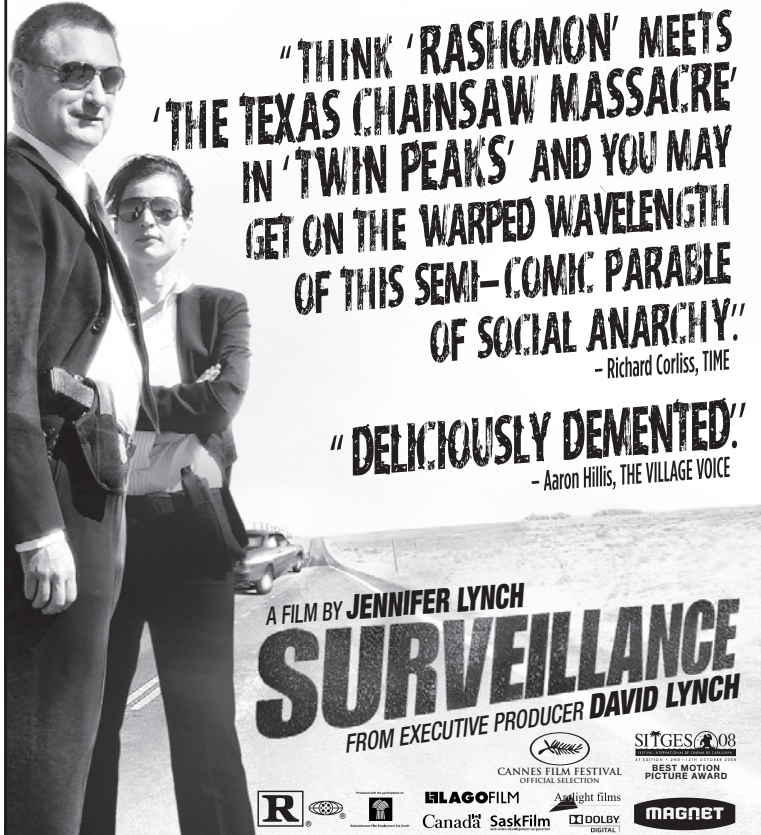
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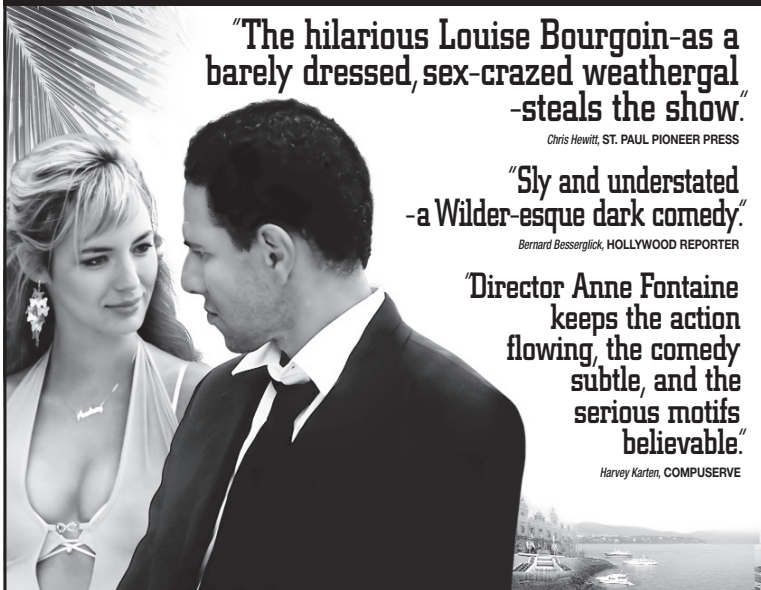
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FILM



Sex Positive

» **REVIEW** Richard Berkowitz ought to be lionized as an early crusader in the fight against AIDS. Instead he is not only largely forgotten now, his efforts earned him hostility and a kind of blacklisting within the gay community during the U.S. epidemic's destructive apex in the 1980s. Blessed with a still-living, charismatic subject, Daryl Wein's documentary puzzles out that injustice. A campus radical turned S&M daddy-for-hire, he found a new outlet for highly vocal activism when the disease first began taking a significant toll in the hitherto carefree, wide-open New York City gay scene. He and the late Michael Callen cowrote a first-ever "safer sex" guide. But with HIV transmission routes/risks still a matter of conjecture, Berkowitz's own community excoriated that concept — not to mention his pleas to rein in multiple-partner promiscuity until more medical facts were known — as reactionary. He was decried as a lowly hustler perversely bent on shaming gays back into the chastity closet, a bizarre charge reflecting the besieged community's off-chart levels of terror and denial at the time. Most of his ideas later proved wise, but by then Berkowitz had retreated into obscurity and substance abuse, his budding journalism career nipped by still-skittish gay media outlets. Still young-ish, devoid of self-pity, he's an interviewee with considerable flinty charm, while the movie efficiently assembles archival materials to illustrate his rocky backstory. Hopefully his pioneering crusade will be better appreciated as a result of *Sex Positive* — though don't expect any such belated kudos from fellow first-wave AIDS activist survivor Larry Kramer, who in predictable fashion here sour-grapes the contributions of anyone who is not dead or Larry Kramer. **(Dennis Harvey)**

SEX POSITIVE opens Fri/3 at the Roxie.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

Eldorado In Bouli Lanners' understated *Eldorado*, car dealer Yvan (Lanners) arrives home after a long day at work to discover that a young thief named Didier (Fabrice Adde) has infiltrated his house and set up shop beneath his bed. Feeling begrudgingly sympathetic for this wayward soul, Yvan offers Didier a ride to his parent's place. During this road trip run amok, Yvan transforms into a fatherly figure by encouraging Didier to help his elderly parents, who he's estranged from — while Didier provides youthful companionship for Yvan, whose younger brother has recently passed away. Along the way, they also spot a severely wounded dog which Yvan feels compelled to

try to save. It seems he has a habit of picking up strays. Slow moving and thoughtful, *Eldorado* is a minimalist meditation on how once in a long while a rapport, even by two perfect strangers, can help fill a cavernous void. (1:22) *Sundance Kabuki*. (Swanbeck)
The Girl from Monaco French films have a reputation for being terribly sexy, because, well, they often are. *The Girl From Monaco* should be a steamy treat: it has an exotic locale, a striking *femme fatale*, and — hello — subtitles. But the elements of this romantic dramedy never quite come together. The end result's not bad, but it is lacking. Veteran French actor Fabrice Luchini stars as Bertrand Beauvois, a successful lawyer taking on a high-profile murder case. Enter local weather girl Audrey (Louise Bourgoin), who seduces Bertrand into her fast-paced lifestyle. The premise is intriguing and *The Girl From Monaco* certainly has its moments, so where does it go wrong? The film's biggest problem is its inconsistent tone, which wavers from light comedy to surprisingly dark drama en route to an unconvincing conclusion. The movie doesn't know what it wants to be and the plot suffers for it. Sexy French romance? Well, one out of three ain't bad. (1:35) *Clay, Shattuck*. (Peitzman)

Ice Age: Dawn of the Dinosaurs Like Ray Romano needs any more paychecks. (1:34) *Grand Lake, Presidio*.
Public Enemies Michael Mann directs Johnny Depp and Christian Bale in this 1930s gangster tale. (2:28) *California, Piedmont, Presidio*.
» **Sex Positive** See pick box. (1:15) *Roxie*.
Surveillance See "Daughter of Darkness." (1:37) *Lumiere, Shattuck*.

ONGOING

Away We Go (1:38) *California, Empire, SF Center, Sundance Kabuki*.
Chéri (1:32) *Albany, Embarcadero, Piedmont*.
» **Departures** (2:11) *Opera Plaza, Shattuck*.
Died Young, Stayed Pretty (1:35) *Roxie*.
» **Drag Me to Hell** (1:38) *1000 Van Ness*.
Easy Virtue (1:33) *Opera Plaza*.
» **Food, Inc.** (1:34) *Bridge, Embarcadero, Oaks*.
» **The Hangover** (1:45) *Empire, Four Star, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki*.
» **Herb and Dorothy** (1:31) *Opera Plaza*.
Katyn (1:58) *Roxie*.
» **Milton Glaser: To Inform and Delight** (1:13) *Roxie*.
» **Moon** (1:37) *SF Center, Shattuck*.
My Sister's Keeper Emotional manipulation runs rampant in Nick Cassavetes' unabashedly maudlin *My Sister's Keeper*, about the Fitzgerald family's struggle with daughter Kate's leukemia. To save her life, parents Sara (Cameron Diaz) and Brian (Jason Patric) genetically engineer another daughter, Anna (the ever-precocious Abigail Breslin), to serve as a donor for Kate (Sofia Vassilieva). However, Anna throws a wrench into their carefully laid plans when she sues for medical emancipation. While this sets the stage for a complicated and intriguing ethical debate, Cassavetes (director of 2004 schmaltzfest *The Notebook*) seems to prefer all things saccharine to anything remotely cerebral or sincere. Rather than tackle this moral minefield, he relies heavily on extended voiceovers and music montages to try to tug our heartstrings. While much of the cast, including Diaz, Breslin, and Alec Baldwin (as Anna's lawyer) lack credibility, Vassilieva, as the remarkably resilient Kate, embodies the perfect blend of sweet and sardonic, tempering the over-sentimentalizing and moralizing with humor and grace. (1:46) *1000 Van Ness, Presidio, SF Center, Shattuck*. (Swanbeck)
The Proposal (1:48) *Marina, Oaks, 1000 Van Ness, Sundance Kabuki*.
» **Revanche** (2:01) *Lumiere*.
» **Star Trek** (2:07) *1000 Van Ness, Shattuck*.
» **The Stoning of Soraya M.** (1:56) *Opera Plaza, Shattuck*.
» **Summer Hours** (1:42) *Opera Plaza*.
The Taking of Pelham 123 (1:44) *1000 Van Ness, SF Center*.
Terminator Salvation (1:55) *SF Center*.
Tetro (2:07) *Embarcadero, Smith Rafael, Sundance Kabuki*.
» **Three Monkeys** (1:49) *Sundance Kabuki*.
Transformers: Revenge of the Fallen The only way to see *Transformers: Revenge of the Fallen* is in IMAX. Only that format's obscenely huge screen and bombastic sound system can adequately batter your senses in the way that director Michael Bay intended: ferociously, with no mercy or sense of pacing (or humor). This nerve-jarring hunk of cinematic Cheez Whiz starts with dial turned to eleven and screams in your face for the duration, never pausing, never breathing, never stopping to realize what an utter piece of crap it is. (And why should it? Its opening-weekend gross alone made back its \$200 million budget.) The silly story basically rehashes the first film, but with Mountain Dew product placement instead of eBay references; the human characters are so unlikeable that by the end of the movie, you'll wonder why Earth's population is worth saving in the first place. The robot characters are slightly more charismatic, except for the racist ones. Yep. (2:24) *Four Star, Grand Lake, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy)
Unmistaken Child (1:42) *Lumiere, Shattuck, Smith Rafael*.
Up (1:36) *Empire, Grand Lake, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*.
» **Whatever Works** (1:32) *Albany, Embarcadero, Piedmont, Sundance Kabuki*.
Year One (1:37) *1000 Van Ness, Shattuck*. **SFBG**

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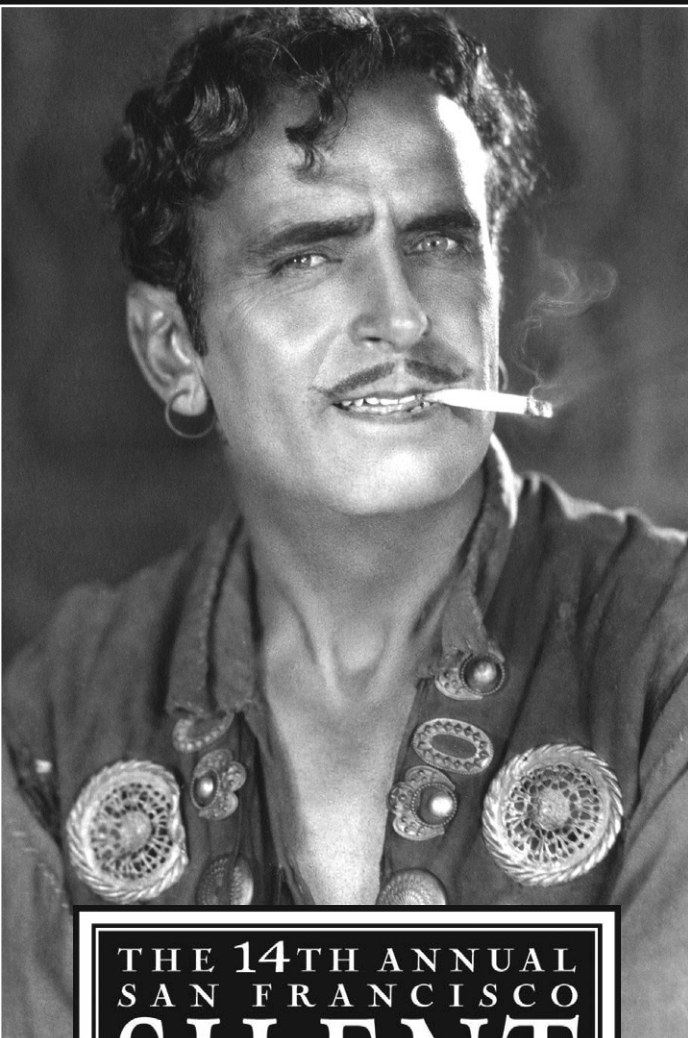
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Schedules are for Wed/1-Tues/7 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Viva Cuba: International Answer Screening," Thurs, 7:30. "Los Angeles as a Character," short films, Fri, 8.

BAY MODEL 2100 Bridgeway, Sausalito; (415) 332-3871. Free. **Pachamama** (Matsushita, 2009), Tues, 6.

CAFÉ OF THE DEAD 3208 Grand, Oak; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. "1939: The Golden Year of Cinema:" •**The Man They Could Not Hang** (Grinde, 1939), Wed, 2:05, 5:30, 9 and **Son of Frankenstein** (Lee, 1939), Wed, 3:30, 7; •**You Can't Cheat an Honest Man** (Marshall, 1939), Thurs, 2:10, 5:25, 8:45 and **At the Circus** (Buzzell, 1939), Thurs, 3:40, 7; •**Each Dawn I Die** (Keighley, 1939), Fri, 1:30, 5:05, 8:50 and **They Made Me a Criminal** (Berkeley, 1939), Fri, 3:15, 7; •**Ninotchka** (Lubitsch, 1939), Sat, 1:25, 6 and **The Women** (Cukor, 1939), Sat, 3:30, 8:05; •**Destry Rides Again** (Marshall, 1939), Sun, 1:30, 6 and **Mr. Smith Goes to Washington** (Capra, 1939), Sun, 3:30, 8; •**Wuthering Heights** (Toland, 1939), Mon, 2:35, 7 and **Goodbye, Mr. Chips** (Wood, 1939), Mon, 4:40, 9:05; •**Another Thin Man** (Van Dyke, 1939), Tues, 1:05, 4:55, 8:40 and **Tarzan Finds a Son!** (Thorpe, 1939), Tues, 3:05, 7.

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SF; (415) 921-1969. Free. **Dirty Dancing** (Ardolino, 1987), Thurs, 8.

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JEWISH COMMUNITY CENTER EAST BAY 1414 Walnut, Berk; 1-888-684-0385, www.home-boxoffice.com/rsvp/oscarshorts. Free. "Oscar-Nominated Documentary Shorts:" "Smile Pinki" (Mylan, 2008) and "The Conscience of Nhem En" (Okazaki, 2008), Tues, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "In the Realm of Oshima:" **Violence at Noon** (1966), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Sunshine Cleaning** (Jeffs, 2008), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **Team America: World Police** (Parker, 2004), Fri, 7, 9:20. **Jules and Jim** (Truffaut, 1962), Sun-Mon, 7, 9:15 (also Sun, 2, 4:15). **Teenage Mutant Ninja Turtles II: Secret of the Ooze** (Pressman, 1991), Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Died Young, Stayed Pretty** (Yaghoobian, 2009), Wed, 7, 9. **Milton Glaser: To Inform and Delight** (Keys, 2009), Wed-Thurs, 7, 8:40. **Queer Icon: The Cult of Bette Davis** (2009), Thurs, 6, 8:10, 10:20. **Sex Positive** (Wein, 2009), July 3-9, 7, 8:40 (also Sat/4-Sun/5, 2, 3:40, 5:20).

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 426151 The following person is doing business as **SUSHI SHO**. 1645 Solano Ave, Berkeley, CA 94707. Akitoshi Kawata, 5341 Conestoga Way, Richmond, CA 94803. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/20/1983. Signed Akitoshi Kawata. This statement was filed by Patrick O'Connell on June 19, 2009. **#35501. July 1, 8, 15 & 22B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320040-00 The following person is doing business as **Stunner of the Month**. 912 Cole St. #324, San Francisco, CA 94117. Todd William Smith, 827 Shrader St. San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Todd William Smith. This statement was filed by Maribel Jaldon on May 19, 2009. **#35501. June 10, 17, 24 & July 1.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320252-00 The following person is doing business as **IPS** 795 Folsom St., 1st Floor, San Francisco, CA. 94107. INTEGRITY-PAABI SOLUTIONS, INC., 795 Folsom St., 1st Floor, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NOT APPLICABLE. Signed KARIM LADHA. This statement was filed by JENNIFER WONG on May 29, 2009. **#35218. June 10, 17, 24, & July 1, 2009**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320363-00 The following person is doing business as **SECOND DERIVATE RESEARCH** 1630 Union Street, Suite 2, San Francisco, CA 94123. Second Derivative Research, LLC, 1630 Union Street, Suite 2, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/2009. Signed Richard A. Eckert. This statement was filed by Maribel Jaldon on June 4, 2009. **#35216. June 10, 17, 24, & July 1, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320461-00 The following person is doing business as **Sunset Taqueria El Sol**, 901 Taraval St. San Francisco, CA 94115. Melinda Louie, 176 Terra Vista St, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/09. Signed Melinda Louie. This statement was filed by Lena Lee on June 9, 2009. **#35502. June 17, 24, July 1 & 8 B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320485-00 The following person is doing business as **PASSING SCORE**, 824 Baker St, San Francisco, CA 94115. John Vasconellos, 824 Baker St, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed John Vasconellos. This statement was filed by Lena Lee on June 10, 2009. **#35501. June 17, 24, July 1, & 8 B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320490-00 The following person is doing business as **BAY AREA BUILDERS** 606 30th Avenue, San Francisco, CA. 94121. Kalung Tung, 606 30th Avenue, San Francisco, CA. 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/10/2009. Signed Kalung Tung. This statement was filed by Lena Lee on June 10, 2009. **#35221. June 17, 24, & July 1, 8, 2009**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320537-00 The following person is doing business as **NEW N HIP PRODUCTION**. 403 Main Street, apt# 817, San Francisco, CA 94105. Sead Sehovc, 403 Main Street, apt# 817, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/12/09. Signed Sead Sehovc. This statement was filed by Magdalena Zevallos on June 12, 2009. **#38502. June 24, July 1, July 8, July 15th.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320568-00. The following person is doing business as **Franklinis Building Maintenance, Inc.** 362 Hearst Avenue, San Francisco, CA. 94112. Franklinis Building Maintenance, Inc., 362 Hearst Avenue, San Francisco, CA. 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11-15-05. Signed Cirio Franklin Alberto. This statement was filed by Magdalena Zevallos on **#35223 July 1,8,15 & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320638-00 The following person is doing business as **TALA TATTOO** 2215-R Market Street #247, San Francisco, CA. 94114. Tala Tatto, 2215-R Market Street #247, San Francisco, CA. 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NOT APPLICABLE. Signed TALA BRANDEIS. This statement was filed by Maribel Jaldon on June 17, 2009. **#35222. June 24, July 1, 8, & 15, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320786-00 The following person is doing business as **Handlin Small Jobs & James T. Jasmin Trading Co.,** 611 Burnett Ave, #223 San Francisco, CA 94109. James T. Jasmin, 611 Burnett Ave #223, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James T. Jasmin. This statement was filed by Lena Lee on June 24, 2009. **#35502. July 1, 8, 15 & 22B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320829-00. The following person is doing business as **Torta Joint** 2466 San Bruno Avenue, San Francisco, CA 94124. GA Martin INC., CA. 1559 Van Dyke Avenue, San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6-25-09. Signed Gerardo Martin. This statement was filed by Magdalena Zevallos on **#35224. July 1,8,15 & 22, 2009.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: Taqueria El Sol. Located at: 901 Taraval St., San Francisco, CA 94116. The fictitious business name referred to above was filed in the County of San Francisco under File# A0318610-00 on: 3/18/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Melinda Louie, 176 Terra Vista St., San Francisco, CA 94115. This business was conducted by an individual. Signed Melinda Louie. Dated: June 9, 2009, Lena Lee, Deputy County Clerk. **June 17, 24, July 1 & 8 2009 L#35502**

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NOTICE IS HEREBY GIVEN that on July 22, 2009, at 9:00am., at 1098 Sutter Street, San Francisco, California 94109, HOGAN & VEST, INC. shall hold a public sale pursuant to California Civil Code Section 1988, of the abandoned personal property left by the commercial tenant, Su-Hwa Loo, of the premises located at 1098 Sutter Street, San Francisco, California 94109. Said items include approximately the following items: 72 wooden chairs; 8 folding chairs; 23 tables; 1 armoire; 1 small wine rack in display cabinet; 5 Chinese style hard plastic chandeliers; 1 Buddha statuette; 1 coat rack; 5 refrigerators; shelving; 1 coffee machine; 1 timer machine; various knives, kitchen utensils, & cleaners; various pots, dishes, trays, glasses, and kitchen utensils; various reproductions of paintings & pictures; 2 ladders with extensions. Cash only, and purchased items must be removed from premises immediately. Tenants and any owners of the personal property are entitled to remove the personal property at any time prior to the sale.

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **Li-Yen Hsu, and DOES 1 to 25**, YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): HENRY HAO JO LEE **CASE NUMBER HGO-09429662**You have **30 CALENDAR DAYS** after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county batr association. The name and address of the court is: (El nombre y direccion de la corte es): SAN FRANCISCO SUPERIOR COURT, 24405 AMADOR STREET, HAYWARD, CALIFORNIA 94544. HAYWARD HALL OF JUSTICE. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) Earl L. Jiang, Esq. SB #133768, Law Offices of Earl L. Liang, 39111 Paseo Padre Parkway, Suite 223, Fremont, CA. 94538. DATE: (Fecha) January 08, 2008. By Jennifer Daley, by Jennifer Daley, Deputy. **Publishing dates: July 1,8,15,22, 2009 L#35226**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546038. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar M. Garcia for change of name. TO ALL INTERESTED PERSONS: Petitioner **Edgar M. Garcia** filed a petition with this court for a decree changing names as follows: Present Name: Edgar M. Garcia. Proposed Name: **Emily M. Garcia**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 18, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 17, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8,15 &22 2009. L#35503.**

SUMMONS (FAMILY LAW) FILE NO. FPT-09-376021 COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF CATHERINE SUN **summons of RESPONDENT JASON YU. TO ALL INTERESTED PERSONS: Catherine Sun 2939 24th Ave, San Francisco, CA 94132 filed a petition with this court for a summons of respondent Jason Yu. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Catherine Sun, and it satisfactorily appearing therefrom that the Respondent Jason Yu cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or amended that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent Jason Yu is a necessary and proper party to the action. NOW, on motion of Catherine Sun Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or amended in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent , if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 6/16/09. Signed by Donna J Hitchens, Presiding Judge on June 16, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 16, 2009 by Gordon Park-Li, Clerk. June 24, July 1, 8, 15, 2009.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546062. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **Joanna Veronica Niedzwiecki** for change of name. TO ALL INTERESTED PERSONS: Petitioner Joanna Veronica Niedzwiecki filed a petition with this court for a decree changing names as follows: Present Name:Joanna Veronica Niedzwiecki . Proposed Name: **Joanna Veronica Guidi**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Sept. 03, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 29, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8,15 &22 2009. L#35503.**

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JENNYANYDOTS

connections

> women seeking men

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **☎660214**

LOVE TO TRAVEL
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **☎270631**

DYNAMIC LADY
Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **☎434857**


COLLEGE FEMALE...
22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. **☎315227**

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **☎809149**

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎51838**

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

BUSY SANTA CRUZ GRAND-MOTHER
Attractive WWF, long blonde hair, hazel-green eyes, 57". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **☎965249**



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THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You, single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **☎223895**

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60+years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **☎274570**

EMOTIONALLY 55
but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old! **☎280138**

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. **☎284885**

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **☎288028**

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curvy dishes, the arts, nature, writing. **☎293630**

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **☎297207**

HII!
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Non-smokers, please. And it would be nice to talk to you. Thanks for calling and have a great day! **☎298476**

SEEKING SWM
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **☎298795**

TAKE CONTROL
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **☎300031**

EDUCATED PROFESSIONAL
WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **☎301522**

TAKE A TASTE
SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **☎301677**

ENERGETIC
Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **☎302310**

CALL ME!
SF, 235lbs, brown/blue,likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **☎305897**

NO GAMES
SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. **☎308082**

TAURUS SEEKS CANCER
SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **☎308836**

MANY FINE QUALITIES
Caring, outdoorsy, honest, artistic, hard-working SF, early 50s, optimistic hombody with good values, has many interests including music, dining out, museums, travel, long drives, reading, walks, camping, biking and more. Looking for an honest, down-to-earth SM, 50-70, for friendship and dating first, possibly leading to something more serious. **☎313161**

ADORABLE AND BRIGHT
Caring, friendly, goal-oriented, feminine, honest, compassionate woman, 60s, likes travel, exercise, music, hiking, long drives, dining out, the beach, reading and more. Seeking a great companion, 50-70, to share these activities and quiet times with. **☎313206**

COMPASSIONATE
Friendly, honest, artistic, outdoorsy, caring SF, 30s, likes watching tv, dancing, the beach, travel, walks, music, hiking, museums, dining out, more. Searching for a partner in life, 30-50, for possible LTR. **☎313207**

OUTGOING AND FUN
Compassionate, caring, friendly, honest SF, 20s, likes going to clubs, camping, hiking, reading, the beach, dining out, more. Looking for a down-to-earth, easygoing man, 22-35, for LTR. **☎313209**

> men seeking women

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **☎775819**

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, enjoys horses, theater, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **☎314760**

LOVE CLASSIC CARS?
WM likes most kinds of movies, travel, working on cars, hiking, music, dining out. Looking for a AF, 18-50, who has similar interests. **☎316968**

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **☎298104**

SATISFACTION
Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! **☎312742**

NICE GUY
HM, 30, hoping to meet a WF, 18-35, for friendship first that could lead to more. Do you enjoy going to movies, walks in the park, dining out, relaxing at home and romance? If so, contact me. **☎315159**

GOOD SENSE OF HUMOR
SBM, 6', well-groomed, nice build, hardworking, smoker, light drinker, likes taking walks, watching movies and spending time with that special person. Would like to meet a well-rounded, down-to-earth woman, 29-34, who is goal-oriented. **☎315231**

R U GOING MY WAY
Attractive SBM, 50, HIV positive, seeks single lady, who's interested in meeting a real man. **☎316532**

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. **☎298098**

SEEKING FRIEND
Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **☎202389**

A NEW BEGINNING
SWM, 43, 6', 185lbs, long grayish-brown/blue, looking for a good woman for intimate relationship. Let's meet and see if it leads to something beautiful! **☎302035**

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tall, slender WM who loves to pleasure large and lovely women with my tongue. If you like to be pleased orally, let me know **☎302220**

WRITER
Tall WM, 6'4", outgoing, in fairly good shape, would like to meet a female who likes having fun, laughing, the symphony, plays, the outdoors, hiking, pleasing a man and more, for possible LTR. 23-60. **☎302401**

LET'S HANG OUT
SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. **☎303327**

NEW YEAR, NEW START
SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. **☎303351**

NO STRINGS
SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. **☎303362**

SWM LOOKING FOR SF
Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life. **☎304250**

LET'S BE PALS
Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. **☎304264**

HONEST, OPEN-MINDED
SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. **☎304153**

HOPE I FIND YOU
WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. **☎304323**

HONEST & EASYGOING
SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to be with. **☎304406**

ISO VOLUPTUOUS WOMAN
SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **☎304953**

VERY OUTGOING
Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **☎305492**

IN SEARCH OF FULL-FIGURED...
cute BF, 27-50, who likes to have fun. Doesn't matter if you have children or not. I'm a BM, 43, who would like to meet you. **☎305365**

LOOK NO FURTHER
SHM, 45, 5'8", likes beaches, movies. In search of meeting a SHF, 33-46, for friendship, maybe more. **☎308710**

LET'S TALK
SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! **☎308861**

RENAISSANCE GENTLEMAN...
seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! **☎308980**

LET'S TALK!
Employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/BF, late 20s, N/S, who is ready for a relationship. **☎308573**

> men seeking men

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **☎62331**

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **☎753246**

HORNY GUY HAS A NEED...
to suck a big one. I'll do it your way. Make me your slave. All calls answered. **☎753249**

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **☎753256**

GREAT SERVICE FOR MARRIED...
bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. **☎305335**

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

FREE MESSAGE
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **☎860940**

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **☎863423**



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ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **☎877130**

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **☎886605**

NAKED FANTASIES?
Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **☎891177**

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **☎897273**

LOOKING FOR LOVE
Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? **☎296673**

MARIN AREA
BIWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **☎264067**

MAGIC FINGERS
WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **☎290536**

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **☎297636**

SAFE PLAY
Married BIWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **☎301773**

BOY NEXT DOOR
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **☎301779**

VERY ATTRACTIVE WM...
45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **☎302014**

COME PLEASE ME
HM looking for two men to give me oral and maybe do more. If interested, give me a call. **☎305410**

> women seeking women

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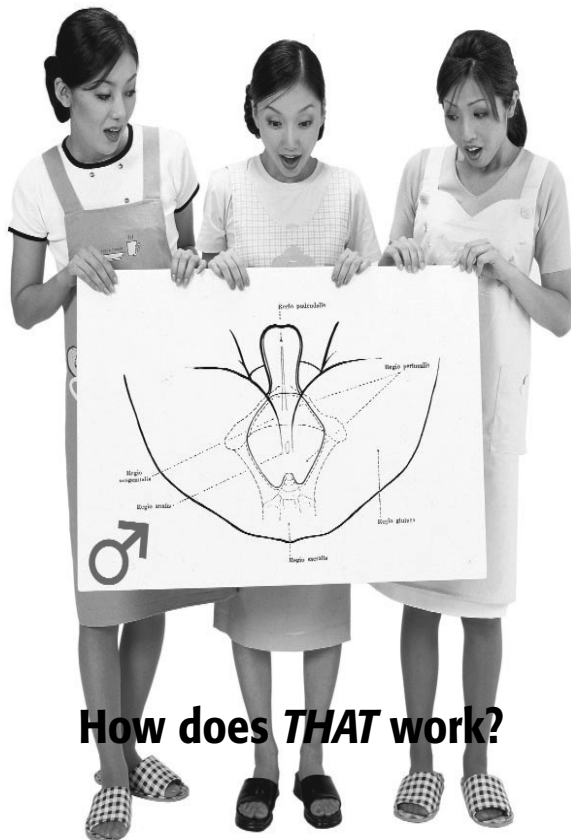
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If it *is* broken don't fix it

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:

I met this guy ("Dave") a couple of years ago through other friends. I think he was attracted to me, but we were both involved in relationships. Then both of us broke up with those other people, but not because of each other. We started running into each other more and hanging out, and got to be very good friends. One night we kissed, and then agreed that we didn't like each other that way. And then we did it again! So after that, we had sex. It was good and I thought, OK, so Dave and I are going out. We said the "I love you's, and then a few weeks later, he said there was something stopping him from doing it with me any more — but he didn't know what, it just felt wrong. He still wants to hang out and have oral sex sometimes, just not sex, or being in a relationship. Then he changed his mind and we had sex and then he changed his mind AGAIN. So what is going on with him? What kind of things could be stopping him from having a relationship with me?

Love,
Flummoxed

Dear Flum:

If we're going to talk about this at all, we have to get our terminology right, so let me get schoolmarmish on you for a sec and say that oral sex is sex, so what he doesn't feel "right" about is intercourse. And then let me turn Andrea-ish again and just say: "Run! Run for your life!"

Oh, it's not that he rings some "that man is criminally insane" bell with me. He doesn't. He does sound broken, though, in a way that is common, moderately inexplicable, and tedious. And if you keep messing around with him and trying to fix him you will get, if not broken yourself, certainly hurt. Why not *not* do that, while you still have a choice?

Here's where I admit that, while dating advice is ostensibly part of my job and it's my responsibility to keep up, I never could bring myself to read either *The Rules* or *He's Just Not That Into You*. You don't have to, either, since you had the good sense to write to me instead of spending a lot of money on gimmicky books. Here's the important truth buried under all the trendy exhortations to wait so many days before returning a phone call, or never to make excuses for a Person of Interest's cadish behavior: it does not matter *why* someone does not behave toward you the way you would like him to; it only matters that he doesn't.

Unless your Dave finds intercourse physically uncomfortable and has failed to adequately explain this, leaving you to assume that he does not *want* to have intercourse with you, he has some sort of intimacy issues. The act of intercourse, generally considered pretty intimate, tweaks these.

None of it matters. As soon as you start thinking of him as wounded and wondering what happened to the poor lamb and how it could be remedied, you have started making excuses for his wretched behavior toward you. Unless you are both under, say, 19 (that's majority plus one grace year I extend grudgingly), he has no business starting things with you that he is too damaged to follow through on.

"He's just not that into you" may be reductivist, somewhat insultingly simple-minded, and insufficiently inclusive (what about shy guys who *are* that into you but too paralyzed with fear to call yet?), but the core concept is very useful: if you need to wheedle, support, excuse, or manipulate a guy into giving you what you want, he doesn't really want to give it. It doesn't matter why. It doesn't matter what you do.

Love,
Andrea

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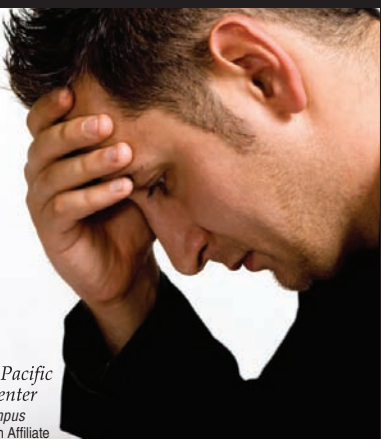
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